

# THE MUSICAL TIMES

And Singing-Class Circular,

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# THE MUSICAL TIMES, And Singing Class Circular.

MAY 1, 1869.

## THE STORY OF MOZART'S REQUIEM.

BY WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

(Continued from p. 41.)

### CHAP. II.—Great Controversy as to the Authorship. 1825 to 1838.

FOR the revival of the interest in the Requiem, the world was indebted to a man of great eminence among the musicians of Germany, named Gottfried Weber. He was of good parentage and education, had occupied himself in early life in legal and civil avocations, and had filled several distinguished positions of the kind. He had also devoted great attention to music, and had acquired considerable facility as a performer on the flute and violoncello. He founded a school of music at Mannheim, and established concerts there, which were long kept up in excellent style. But it was principally as a theorist and musical critic that Weber was celebrated. He had studied hard, and is said to have read every treatise on the subject which he could lay his hands on, and to have made himself well acquainted with the scores of all the great masters. He published, about 1821, a comprehensive work on the theory of music, in which he promulgated many novel views as to musical science. It was very popular, and went through several editions, and was followed by a great number of other works, all showing great musical knowledge. He investigated deeply the principles of acoustics, and made improvements in their application to the manufacture of musical instruments. He was also a composer, both of vocal and instrumental music; and wrote many masses and compositions for the Church. He was member of most of the musical academies of Europe, from some of which he had received considerable honour.

In 1824 Weber established a periodical for musical history and literature, entitled, *Cecilia, eine Zeitschrift für die Musicalische Welt*. It was published by Schott and Co. of Mayence, and appeared at intervals of three months. It was contributed to by an association of musicians and learned men, Weber being the chief editor. It had a large sale, was highly esteemed in the musical world, and was considered a great authority on all matters of musical criticism.\*

It was Weber's fate to acquire considerable notoriety by his connection with Mozart's Requiem. It appears that he had devoted some attention to the subject of Requiems in general, having from his earliest youth felt a great desire to compose a work of the kind. But as he was dissatisfied with the text adopted in the Roman Catholic ritual, he devised a modified one, which he considered more suitable to the Protestant service, and which he accordingly set to music. About the middle of 1825, he wrote, in No. 10 of the *Cecilia*, an article giving an account of his own Requiem, and of the alterations he proposed in the form of the ritual.

In the course of this study he had occasion to examine the Requiem of Mozart, in which he discovered many features that he considered unsatisfactory, and inconsistent with the composer's high character. Had this been all, the world might probably have heard little more about it; but in an unlucky moment he stumbled on the letter of Süßmayer, published by Breitkopf and Härtel twenty-five years before. Comparing the result of his criticism with the statements of this letter, he came to the conclusion that so far from Süßmayer having, as most people had believed, claimed too much, he had really claimed too little. Mozart, in Weber's opinion, had had but little to do with the composition; nearly the whole was Süßmayer's! Having arrived at this important discovery, he felt it his duty, as one of the recognized leaders of musical opinion in Europe, to make it publicly known; and so to dispel the illusion in which the world had so long lain. Accordingly, he prepared a long article, entitled, "Ueber die Echtheit des Mozartschen Requiems," (On the genuineness of Mozart's Requiem) which he published in No. 11 of the *Cecilia*, dated the autumn of 1825.

He began by stating his surprise at the fact of the Requiem being the most idolized of all Mozart's works, inasmuch as it was his most imperfect composition, and one which had scarcely any claim to be called Mozart's at all. He gave an epitome of the three statements of Rochlitz, Gerber, and Süßmayer, whose letter he reprinted; and he called attention to the discrepancies between them: Rochlitz asserting that the score was finished by Mozart; Gerber that it only lacked the instrumentation; and Süßmayer that a large part of it was his own composition. He remarked that Süßmayer's assertions acquired increased weight, not only from the modest manner in which he disclaimed the possibility of his work being mistaken for Mozart's, but from the prominence with which the publishers, in their desire for truth, had put his statements forward. These considerations, he remarked, rendered the genuineness of the work, to say the least of it, very suspicious, and gave reason to believe that the greater part was rather from Süßmayer's than from Mozart's hand.

He then went on to show that the various conflicting statements might be reconciled by a hypothesis of his own. This was, that Mozart, in writing the Requiem, had followed the plan common among composers, of first making rough drafts, or preliminary sketches, of what they intended to write, which they afterwards completed and amplified in the fair copy. He assumed that a fair finished score had been given to the unknown messenger; had never been brought to light, and was probably lost; but that the original sketches had been found after Mozart's death, and had been patched up by Süßmayer so as to form another Requiem, which, although containing some of Mozart's ideas, was yet essentially Süßmayer's. He also argued that the small amount of work which, even on Süßmayer's showing, had been left behind by Mozart, did not correspond with the zeal and industry with which he was known to have laboured at it for so long a time, day and night, particularly when his great facility for composition was taken into account. And, he added, that the remarks about the thoroughbass figuring, made by Breitkopf and Härtel, tended still more to prove that the MS. put into Süßmayer's hands must have been preliminary sketches only, the figures being merely

\* A complete copy of this work, which is very scarce and valuable, has lately been purchased from Messrs. Schott by the British Museum.



for the guidance of the composer in writing out the perfect copy, in which they were needless, and were consequently omitted.

But the arguments on which Weber most strongly relied to establish his hypothesis, were derived from the internal evidence of the composition itself; which, on subjecting it to a severe æsthetical criticism, he declared showed unequivocal proofs that much of it could not have proceeded from "our Mozart." He yielded to no one in his admiration of the great master, and professed candidly that his great object was to clear his reputation from having unworthy work attributed to him. The criticisms are given at much length in the paper, and, though we now know they are founded on perverse and erroneous views, they are expressed with much humour and spirit, and are worth recording.

He first attacks the chromatic vocal passages in the fugue of the Kyrie, asking whether it is possible to believe Mozart wrote such *Gurgeleien*, an untranslatable word, meaning bad gurgling singing passages; and adds: "How singers and critics would cry murder, if such *wilde gorgheggi* had been promulgated under the name of a Rossini, or any other less honoured than that of Mozart! and in a Kyrie, too!"

Again, in reference to the *Tuba mirum*, he points out the melody for the bassoon,\* entering after the first trombone solo, and asks if that is the sort of thing "to express the fearful contemplation of that awful summons to judgment of the living and the dead?" He further, after calling attention to the sense of the words, *Quid sum miser, &c.*, quotes the last nine bars of the same movement, calls attention to the wonderfully sweet, melting interlude of the first violin with wind accompaniment, and to the mild peaceful close, and says: "Heavens! if anybody had done this without the shelter of Mozart's name! But there sit our musical world, in the concert-room as in the church, melting away with delicious rapture at such charming music, set to such awful words (which, let us hope, for their credit's sake, they do not understand), and never dream that the great Mozart lies turning in his grave, and gnashing his teeth in anger, while he hears such travesties of his great conceptions offered to us in his name."

Next, in regard to the *Confutatis*, he says: "Just as little can I attribute to our Mozart the treatment, so thoroughly *con amore*, of this unworthy portion of the text; how first the wild, inciting unison of the whole stringed band is employed, as if to stimulate the Great Judge to drive the accursed *canaille* of sinners into the uttermost depths of the bottomless pit, that he may afterwards invite the singer into the ranks of the blessed; this soothing invitation being represented, in the most striking contrast, by the entrance of sweet flute tones, in the most servile and fawning style of expression." All this, he remarks, was so inconsistent with the known character of Mozart, who would certainly rather have prayed for the salvation of all mankind, even to his

own exclusion, than have implored grace for himself at the expense of other sinners!

Again, he leaves to Süssmayer the honour of introducing twice over a long-developed fugue on the words *Quam olim Abraham, &c.*, which, he says, convey only a subsidiary idea, and, therefore, are inappropriate to be treated in that way; and he ridicules the endless repetition, for thirty-five long bars, of these almost unmeaning words over and over again. "Think now," he says, "for heaven's sake;—but no! at concerts people do not think;—they only listen; they care much less for the music and its meaning than for the name of the composer, especially when that name is Mozart, against whom one may sin with impunity."

The *Hostias* comes next under criticism. He quotes from the twenty-third to the thirty-fourth bar, and denies Mozart's part in the meaningless and confused transitions from high to low, and from low again to high;—from forte to piano, and from piano back to forte, and so on over and over again. He asks, "What would be thought of an ecclesiastic, or an orator, who would read a passage as follows:

With high and loud voice,

*Hostias;*

Pause, then softly, and with a low voice,

*et preces;*

Another pause, then high and loud again,

*tibi;*

Pause, soft and low,

*Domine;*

Pause, loud and high,

*laudis;*

Pause, soft and low,

*offerimus."*

In spite, however, of all this fault-finding, Weber bears testimony to the great genius which shines through the Requiem, so decidedly as not only to outweigh the mass of perversions with which Mozart's ideas have been disfigured, but to have caused a whole generation to overlook the historical facts, as if they had never occurred.

And he further asserts that he finds unmistakable evidence of Mozart's great conceptions, not only in the parts where his sketches have confessedly been used, but also in other portions which Süssmayer has claimed as entirely his own. It is scarcely credible, he says, that such flowers can have grown in Süssmayer's garden, and he gives, in justification of this opinion, instances which we shall mention hereafter.

He illustrates his general view of the facts by comparing the Requiem to a portrait sketched out by a great master, but with eyes, nose, ears, drapery, and much else, put in by an inferior hand;—to a poem, sketched by Göthe, but versified by some one else;—to a tragedy, the plot by one person, the dialogue by another;—and to a herculean torso, with counterfeit head, arms, and legs. The work, he is convinced, is far removed from what Mozart intended to give to the world, and which the world would have had, were it not that its committal to the hands of some eccentric misanthrope, had rendered vain all hope of obtaining the true copy.

Weber concluded his article by expressing his regret that the original sketches, from which he assumed the Requiem to have been made, had been lost. He called on all lovers of the art to aid in a search for them; and added, that if happily any of them should be found, he would be glad to publish

\* This "bassoon" passage is a mistake, which it is a disgrace to publishers and conductors to have so long allowed to remain. It has been long ago explained that Mozart wrote this for the trombone; but it happened, when the work was performed at Leipzig, the trombone player could not play it, and the conductor transferred it to the bassoon. He unluckily marked "Fagotto," in pencil, in the MS. score, which was inserted in the print, and has ever since guided the performance, though modern trombone players would find no difficulty in the passage. The original intention ought to be restored.

them, in *facsimile*, in his journal. And further, though he appeared to have great confidence in the correctness of his speculations, yet, with a candour that did him credit, he invited discussion; and, immediately after the appearance of the article, he addressed a circular to various persons whom he believed to be well acquainted with the questions he had raised, calling on them to communicate to him any facts which would be likely to help in the investigation.

It may easily be conceived what a sensation this article made. It was not the petty cavilling of a hypercritical;—or the immature speculation of a tyro;—or the malicious attack of an enemy; but it was an opinion deliberately arrived at by a practised writer, who yielded to none in knowledge of musical art, in acuteness and honesty of musical criticism, or in love and honour for the great master, whose fame, indeed, it was his principal object to defend. No wonder, therefore, that it stirred up a discussion such as probably never had its equal in musical polemics, and which can only be likened to the Junius controversy. There was no lack of responses to Weber's invitation; the general admiration of the work had gone on increasing ever since it had first appeared; almost everybody who considered himself capable of judging of its merits, deemed it his duty to come forward and defend them; and almost everybody who knew, or fancied he knew, any facts connected with its history, hastened to furnish his contribution towards the solution of the great problem.

In the sixteenth number of the *Cecilia*, which appeared at the end of 1826, Weber acknowledged the communications he had received to that date, printing most of them in full, but omitting some which did not seem of importance, and merely noticing some others which he had been forbidden to publish. Above thirty letters were given or mentioned, some of which were of considerable length and importance; and many other communications were alluded to that appeared in other quarters. Among the disputants were Rochlitz, Marx, Hummel, Von Seyfried, C. M. von Weber, Neukomm, Krüchten, Härtel, and several authors who wrote with authority, but objected to the publication of their names.

The person who knew most about the matter, Mozart's widow, does not appear to have communicated directly with Weber, but he mentions that she had desired another person, Herr André, the music publisher of Offenbach, to clear up the question. André wrote to Weber confirming generally Siissmayer's statement as to his claim in the composition, declaring that Mozart had left no complete score of the work, and adding his belief that the original sketches for it dated as far back as 1784. He stated, that he was in possession of a copy bought from the widow twenty-five years before, wherein the parts due to Mozart and Siissmayer were marked M and S respectively; and that he contemplated publishing this score, accompanied with other data on the subject. The information he possessed had, up to that time, been confidential; but he had asked the widow's consent for it to be published, and this she gave in a letter dated Jan. 1, 1826. On receiving this, he immediately announced the forthcoming publication of the score, and Weber circulated the announcement; adding, that he had been shewn, confidentially, the documents in André's hands, and that they would be found very remarkable.

The most important of all the replies which Weber's

invitation called forth, was one from a person who, of all others living, except Madame Mozart, was the most competent to give information on the subject; this was the Abbé Maximilian Stadler. He was eight years older than Mozart, had known him from infancy, and to his last hour had been one of his most intimate friends and most fervent admirers. He was also a friend of Haydn and of Albrechtsberger; and, during Mozart's life, these four men had formed a little fraternal band, cemented together by the most hearty affection, and the most perfect community of feeling and taste. He was a man of great learning and ability, having filled, in the course of ten years, the chairs of three professorships; and his personal character had acquired him the highest respect. In a musical point of view, also, he was no mean opponent for Weber himself. He was one of the first organ and pianoforte players of his time, one of the most learned theoretical musicians of Europe, and the composer of works of considerable merit in almost all styles; an oratorio of his, *The Liberation of Jerusalem*, being, at the time, considered to rank only after those of Haydn. He is said to have completed three compositions left unfinished by Mozart, so cleverly, that the sharpest critics could not discover the additions. Mozart's widow had called in his aid in the arrangement and disposal of the posthumous manuscripts, and the documents she possessed connected with the Requiem had remained for a long time in his hands; and he was in possession of further information regarding its origin, known only to a very few.

Weber's article was no sooner known in Vienna, than a host of Mozart's admirers, who knew of Stadler's intimate acquaintance with the subject, hastened to him, and urged him to reply, which he agreed to do; and, accordingly, he published a little pamphlet of thirty pages, entitled, *Vertheidigung der Echtheit des Requiems von Mozart* (A defence of the genuineness of Mozart's Requiem), *Wien*, 1826. In this little brochure the good old Abbé, though he bore high testimony to Weber's position as a musical critic, warmly disputed his opinions about the Requiem. He thanked God, he said, that he had been permitted to live so long that he, a grey-headed man of seventy-eight years old, could yet appear as a witness to the truth. He went on to describe Mozart's original manuscript of the Requiem, which had been in his own hands, and remarked that it confirmed Siissmayer's statement as to the extent to which it had advanced when Mozart's work was stopped by his death. He described minutely how much of every number Mozart had done; particularly noticing that the last words he wrote (in the *Domine*, after the *Hostias*) were *Quam olim, da capo*, as if to indicate that he was about to enter into that eternal life which God had promised to Abraham and his seed. He further stated that Siissmayer had not touched the original manuscript, but had first made an exact copy of it; in which copy he had then filled in the instrumental parts, according to Mozart's indications, but without altering a single note of Mozart's; and that he had then completed the work by composing the wanting numbers. This complete score was then copied, and Siissmayer's manuscript was handed to the unknown messenger; and from the copy retained by the widow, the first performance of the Requiem took place.

But Stadler's revelations did not end here; for he

was able also to dispel the supposed incognito of the person who had ordered the Requiem, and the assumption that the copy handed to him had been lost, by relating a curious little episode that had occurred many years before, and in which he was himself personally concerned. The following is a translation of his account:—

"It is further in my power here to declare who the individual was that gave Mozart the commission to compose the Requiem; but as he wished to remain unknown I cannot venture to publish his name. It is, moreover, unnecessary to do so. The fact is positive; and suffice it that it is to his generosity that we owe the existence of this master work. I may, however, state that, when it came to this individual's knowledge that the work was not entirely Mozart's, but that he died before it was finished, he sent the copy, in Süssmayer's handwriting, furnished to him, to his agent (Dr. Sortschén), a very eminent advocate in Vienna, with instructions to obtain further information about it. The widow was questioned, but she requested me and Herr von Nissen (whom she afterwards married), who were best informed on the subject, to see the advocate, which we did willingly. The score was laid before us. I pointed out which parts had Mozart and which Süssmayer for their author, and the advocate wrote down everything that was said to him. The affair was concluded, the copy returned, and the unknown owner satisfied."

Although Stadler concealed, in his pamphlet, the name of the mysterious personage here alluded to, he communicated it in a letter which he privately wrote to Weber, and in which he apologized for not having communicated his remarks directly to him, in consequence of not having received his circular invitation till after he had adopted the other form of publication. The letter was signed, *Inimicus causæ, amicus personæ*, and was published by Weber, with the other letters, in the *Cecilia*, when, of course, the long-sustained incognito came to an end. The owner of the Requiem was a certain Count Walsegg, of whom and of whose proceedings in regard to the work much more was soon afterwards revealed.

(To be continued).

### MUSICAL PITCH.

AMONGST the innumerable articles upon this important question, we have met with none more thoroughly earnest and conscientious than that by Mr. John Hullah, in the April number of *Good Words*. Discussing the subject in its purely practical bearing, both upon executants and auditors, his remarks are rendered doubly valuable by the evidence which they bear of being the result of long experience and acute observation. We regret that the inexorable demands upon our space must limit us to a few extracts from the testimony of so able a counsel. After defining what musical pitch really is, Mr. Hullah says:

"It is asserted on the one hand that, for about 250 years past, pitch has been rising—gradually, insensibly at any particular moment, but as certainly without intermission—inexorably, so to speak. That this rise now approximates in amount to a minor third—in other words, that the A of to-day is nearly identical with the C of the seventeenth century. Moreover, that this elevation has been attained with an accelerated velocity,—that the pitch has within only thirty years risen a semitone, and that it still continues to rise. That this rise, which has been attended with no advantage to any class of musical performers, is in the highest degree inconvenient and distressing to one class; and that the public are every way losers by a state of things under which, possibly instrumental, certainly vocal performance, is deteriorated in sonority and sweetness."

In speaking of Mr. Sims Reeves's wholesome protest against the present extravagantly high pitch, our author very naturally expresses his surprise that, with the honourable exception of Madlle. Nilsson, no vocalist should have come forward to aid in the reform of a pernicious system under which so many have notoriously suffered for years. Then come some important remarks upon the manner in which this question affects the general public, which we quote entire:

"But, it may be said—it has been said already—what has the public to do with all this? So long as we (the public) are entertained, what is it to us that the physical powers of Mr. A., Mrs. B., and Miss C., are tasked to the utmost, that the work which should be pleasant and easy is (from whatever cause) disagreeable and

difficult to them, or that their careers in consequence are now and then brought to an untimely end?

Assuming, for the sake of argument, that the public cares as little about the comfort and welfare of those who minister to its pleasure as some who profess to represent it would have us believe, the public has at least an interest in the preservation of its own property. If anything be public property, it is surely the voice of a public singer; and the voice of a singer, public or private, will not long maintain its strength or sweetness if it be mis-used—made to do work for which it is unfit. Rome was not built in a day; and a singer is the (often tardy) fruit of a long course of cultivation. Is it not Colley Cibber who accounts for the rarity of actresses eminent in youthful parts, in the all but impossibility that a woman should acquire skill enough to do justice to them, before her youth is over and her beauty gone? Sentiment apart, it is difficult to conceive anything in which the public could have a deeper interest than the preservation of the instrument—never, alas! to be replaced by another—of one whom the sunshine of its own favour has ripened into that rare product of nature, art, and circumstance—a great singer."

The "Oratorio Concerts," conducted by Mr. Joseph Barnby, in which the "diapason normal" was first tried, are thus commented upon.

"No musician who was present at the first of these can have failed to have been struck by the excellent *timbre* or quality, especially of the soprano and tenor voices, as well as by a certain air of ease characterizing the delivery of all the vocalists, principal or other. This was less apparent later in the performance than at the beginning; not because the ear got used to it, but because, as the temperature rose, so did the pitch with it; and so will it always, till our public rooms are better ventilated. By the end of the first part of the concert it was somewhat higher than that recommended by the Society of Arts; by the end of the second part, much higher. This rise was, no doubt, accelerated by the organ, which, being elevated some ten feet above the highest part of the orchestra, luxuriated in a temperature as many degrees higher, and therefore inevitably kept the lead, in sharpness, of all its brother instruments. Nor are these all the disadvantages under which Mr. Barnby's experiment has had to be tried. The wind instruments—such of them as were new—were already adapted to the new state of things. Not so the stringed instruments—all of them old. A sudden declension of pitch must for them be attended always with some loss of sonority. Instruments of this class will not, at a moment's notice, adapt themselves to a pitch other than that to which they have been long used—or mis-used."

To prepare for the inevitable rise in the pitch of the instruments during a Concert, Mr. Hullah proposes to start from as low a number of vibrations as may not be positively inconvenient; and seems to favour the adoption of the "Theoretical Pitch" of C, at 512 vibrations per second. Our opinion upon this subject has been already fully expressed in these columns; and it is unnecessary for us therefore to re-open the matter. After mentioning some of the difficulties which may arise in the carrying out of this reform, the article concludes with the following sensible observations.

"But we have all of us seen greater difficulties than these filed over. Let it be shown that this is no mere personal question—no matter of convenience to particular performers, great or small, old or young—but, on the contrary, a question affecting the pleasure, and, as Handel would have said, "improvement," of all who love music, and, as a consequence, feel kindly towards its practitioners, and somehow or other, sooner or later—the sooner the better—it will be carried. Where there's a will there's a way."

### ROYAL ITALIAN OPERA.

BELLINI's opera, *Norma*, inaugurated the season at this establishment on the 30th March, Mdle. Tietjens singing the part of Norma with much effect, although evidently suffering from a severe cold. Signor Mongini was an excellent Pollio; and Mdle. Sinico, who is always welcome in whatever part she undertakes, was more than usually successful in the ill-used Adalgisa. *Rigoletto* has also been given, in the heroine of which Mdle. Vanzini considerably strengthened the favourable impression which she made last year. In *Fidelio*, Mdle. Tietjens appeared completely to have recovered her voice; and sang the music from beginning to end with unflagging vigour. Signor Binterini, although perhaps scarcely equal to the part of *Florestan*, displayed very excellent qualities, especially in the trying concerted pieces, where indeed, the real musical training of an artist is often most severely tested. The "Prisoners' chorus" was given with a decision and power which we have rarely heard equalled on the Italian stage, and received by the audience with a coldness which speaks but little for the musical "pro-



gress," of which we hear so much, but see so little. The orchestra, under the skilful *bâton* of Signor Arditi, played the *Leonora* overture so magnificently as to cause an enthusiastic demand for its repetition, which demand was acceded to so promptly as to prove that reforms which are gradually making their way at St. James's Hall, have not yet crept into so conservative an institution as the Royal Italian Opera. No novelty has been given during the month; but some of our favourite singers have returned to us, and been received with the usual cordial welcome. Mlle. Ilma de Murska has been singing in *Linda di Chamouni*, with even more than her usual success; and has also strengthened the cast of *Il Flauto Magico*, by undertaking the exacting music of the "Queen of night." Madlle. Scalchi, Signor Naudin, and Signor Ciampi have also appeared; and the fusion of the two companies is already beginning to be attempted in casting the operas. Let us hope that this laudable attempt may not be frustrated by any caprice or petty jealousies on the part of the artists.

#### CRYSTAL PALACE.

THE excellent Saturday Concerts at this establishment closed on the 17th ult., to the great regret of the many who have now learned to consider these performances as amongst the most advanced of the day, not only as to the execution of the works, but as to the immense number of unfamiliar compositions constantly included in the programmes. On the 3rd ult., a most interesting feature in the Concert was the *Prometheus* music of Beethoven, which in its entire state has, we believe, never before been performed in England. The overture is well known; but the dance music—some (especially that written for Signora Casentini) elaborated to the highest degree—is perfectly charming. A March, performed during a dance of Bacchus, and the Finale to the work are also notable examples of how a great genius can invest even a ballet with an interest which not even many years of neglect can effectually destroy. At the last Concert of the series a very good performance of Beethoven's *Choral Symphony* was given; and Herr Reinecke played with much effect his pianoforte Concerto in F sharp minor.

#### THE ORATORIO CONCERTS.

HAYDN'S *Creation* was performed at the fourth of these concerts on the 21st ult., the principal vocalists being Madame Lemmens-Sherrington, Miss Annie Sinclair, Mr. Sims Reeves, Mr. A. Byron (who replaced Mr. Montem Smith, absent from indisposition), and Mr. Lewis Thomas. The bright music allotted to the principal soprano in this Oratorio is admirably suited to display the best qualities of Madame Sherrington's voice and style; and it is scarcely necessary to say that the whole of her part was given throughout with a purity and truth of expression thoroughly in accordance with the intention of the composer; "With verdure clad" of course exciting the largest share of applause; but many bits (the soprano in the trio and chorus, "The Lord is great," for instance) being infinitely more perfect as an artistic realisation of the simple beauty of the music. Mr. Sims Reeves gave the solos which fell to his share with the utmost expression; "In native worth," especially being a model of truthful vocalisation; and we are glad to record that, as usual, he declined the encore which, as a matter of course, was proffered to him. Miss Sinclair again gave evidence of a good voice and careful training in the solo, with chorus, "The marvellous work;" and Mr. Byron acquitted himself exceedingly well of a rather thankless task—so well, indeed, as to make us hope that he may eventually prove useful as an oratorio singer when not called upon, as in this case, to supply the place of a brother artist. In the bass music, Mr. Lewis Thomas was really excellent; the fine song "Now Heaven in fullest glory shone," and the well-known "Rolling in foaming billows," being delivered with marvellous power and earnestness. As a whole, we consider that this was the best performance yet given by the choir under Mr. Barnby's direction. Whether the members have dis-

covered that perfection is only to be attained by rigidly yielding to one controlling mind, and that mind the conductor's, we cannot say; but certain it is that we scarcely remember to have heard Haydn's beautiful choruses go so uniformly well. Not only were "The heavens are telling," "Achieved is the glorious work," and other well known pieces given with extraordinary precision, and due attention to gradations of tone, but in all cases where the choir was united with the solo voices, the delicacy with which the choral parts were woven in was perfectly charming; and we trust that Mr. Barnby and the members of his vocal corps duly appropriated to themselves a considerable portion of the applause with which these "numbers" were greeted. The orchestra was excellent; and Mr. Barnby conducted with that care and judgment which he has shown throughout this series of concerts.

#### MISS AGNES ZIMMERMANN'S CONCERT.

THE second *Soirée Musicale* took place at the Hanover Square Rooms, on the 13th ult., when an excellent programme of chamber music was provided. Bach's Sonata, in A major, for pianoforte and violin, was a real treat to all lovers of his music, which although characteristic of a past age, seems to give unqualified pleasure in the present; a fact proved not only by the applause with which the composition was received, but by the real interest which it excited during its performance. It was played to perfection by Miss Zimmermann and Herr Deichmann. Mendelssohn's posthumous Pianoforte Sonata, in B flat (Op. 106), most severely tested the powers of the Concert-giver; but we need scarcely say that Miss Zimmermann was in every respect fully equal to the task. The first movement, especially, was dashed off with a vigour and impetuosity which left nothing to be desired; and in the quaint and fanciful *Scherzo* she displayed the utmost neatness and elasticity of touch. Miss Zimmermann also played (with Herr Daubert) three "Morceaux," for pianoforte and violoncello, by Rubinstein, which, although cleverly written, and excellently performed, created but little interest. The Concert concluded with Schumann's Quartett, in E flat (Op. 47), for pianoforte, violin, viola, and violoncello, a thoroughly representative work, which was finely rendered by Miss Zimmermann, Herr Deichmann, Mr. Zerbin, and Herr Daubert, and warmly received by the audience. Mr. Joseph Barnby's Choir gave several part-songs during the evening, amongst the most effective of which were Macfarren's "Sands of Dee," Sullivan's "Joy to the victors," and two of Miss Zimmermann's composition, "Lordly Gallants" (performed for the first time) a highly meritorious work, and a Fairy song, "Come, follow, follow me," which was enthusiastically encored.

#### MR. HENRY LESLIE'S CONCERTS.

A VERY excellent Concert, chiefly composed of choral music, was given on the 22nd ult., which was well attended. The madrigals and part-songs selected for the occasion were rendered in that careful and artistic manner which alone can reveal the beauty of these compositions, and were thoroughly enjoyed by an audience, evidently attracted by the legitimate claims of the choir. A new part-song, by Mr. Leslie, "Arise, sweet love," was received with well deserved applause; and the "Bacchus" chorus, from *Antigone*, also produced a marked effect, although a composition scarcely perhaps admissible into a Concert without an orchestra. Mr. Sims Reeves sang "The Pilgrim of love," and the "Requital," with his usual effect; and gave, for the first time in London, Brinley Richards's "Cambrian Plume," which elicited an unanimous encore, and will no doubt seize hold of the loyal and patriotic sympathies of the public with the same irresistible force as "God bless the Prince of Wales" has already done. Miss Ada Jackson was eminently successful in both her songs; and Mr. Wehli satisfied the admirers of the "brilliant" school by his pianoforte performance.

## PHILHARMONIC SOCIETY.

At the Second Concert, which took place on the 5th ult., Schumann's Symphony in C formed a most attractive feature. Gradually as the music of this earnest and thoughtful composer has made its way in England, there can be no doubt that conductors can scarcely be charged with undue neglect of his compositions; for most of his Symphonies are now well known by those in the habit of attending the best Orchestral Concerts in the metropolis; and at the Crystal Palace, he has a champion who is not likely to desert him. The truth is that the manifold beauties of his works do not lie upon the surface; and the defects—which *do*—are therefore very apt to be seized upon and magnified, until repeated hearings justify us in the belief that the balance of good is excessive enough to compel us to suspend our judgment. At about this stage of progress we seem to have now arrived, with regard at least to his orchestral compositions; for the reception of his Symphony at this Philharmonic Concert was, although more enthusiastic than usual, just of that nature usually displayed towards a person who claims our hospitality through a letter of introduction, which we are bound in honour, rather than inclination, to respond to. The slow movement, however, with its winning theme, and beautiful orchestral treatment (including those exquisitely prolonged shakes for the violins, seemed to make its way to the hearts of all; and the finale, although somewhat diffuse, contains so much excellent writing throughout, that even the most impassive listener could not but acknowledge that Schumann has legitimately earned his right to a place in the world's esteem, if not in its affection. The other Symphony was Beethoven's, in F (No. 8), which was excellently played. Mendelssohn's Overture, *The Wedding of Camacho*, is somewhat trifling; and although scored with a brightness which proves that its composer, even at the early age of sixteen, when it was written, had obtained wonderful power over the orchestra, it scarcely produced any effect. Madame Schumann's performance of Mendelssohn's Concerto in G minor, was, as usual, remarkable for all those intellectual qualities which will always make her playing welcome. The last movement was scarcely taken so fast as we have occasionally heard it; and, in our opinion, the general effect was, therefore, materially improved. Little need be said of Madlle. Goetz, who made her *début* in Gluck's air, "Che farò." She has a tolerable voice, but at present has not fully acquired the art of using it. Miss Edith Wynne was highly successful in Mozart's Recitative, and Air, "Mi tradi;" and she also gave with much—but scarcely perhaps as much—effect, Schubert's Song, "Marguerite," accompanied on the pianoforte by Mr. W. G. Cusins. The third Concert, on the 19th ult., commenced with the two exquisite movements of Schumann's unfinished Symphony in B minor, which were listened to with the utmost interest, and applauded with earnestness by the majority of the audience. Herr Carl Reinecke's performance of Mozart's "Coronation Concerto," for the pianoforte, was remarkable for neatness of touch and due appreciation of the composer's intention; the slow movement, especially being given with the utmost feeling and truth of expression. The cadences, which we presume to have been his own, were dashed off with much power and brilliancy; and at the end of his performance he was most deservedly applauded. His overture to *King Manfred*, is an ambitious production, displaying much command over the resources of the orchestra, and a large amount of dramatic feeling. The other instrumental pieces were the *Andante* and *Rondo* from the Violoncello Concerto in D (Molière), admirably played by Signor Piatti, and Beethoven's Symphony in C minor, respecting which nothing need be said save that, under the excellent conductorship of Mr. Cusins, it was given to perfection. The vocalist was Madlle. Anna Regan, who sang the Cavatina, "Und ob die Wolke," (from *Der Freischütz*), and also gave, with charming grace and refinement, two "Lieder," the first by Mozart and the second

by Schumann, both of which were accompanied by Mr. Cusins on the pianoforte, an innovation, by the way, which delicately as they were played, will scarcely please many of the old subscribers, who have grown to consider a full orchestral accompaniment indispensable in all the vocal music admitted into a Philharmonic programme.

## GALLERY OF ILLUSTRATION.

THE new piece, called "No Cards," by Mr. W. S. Gilbert, has been decidedly successful. The plot is exceedingly slight; and the music (which should alone warrant us in devoting any space to the record of recent productions) is, perhaps, even slighter. Madlle. Rosa D'Erina, however, sings a pleasing little ballad, "Thady O'Flinn;" and Mr. Arthur Cecil, a *débutant*, evinced much ability both as an actor and a vocalist. More opportunity, however, for the display of his talent is given in the operatic farce, "Cox and Box," which, aided by the really comic music of Mr. Arthur Sullivan, is likely to become a decided favourite in this establishment. The excellent vein of humour so apparent in this little piece of extravagance, as well as in the more important *Contrabandista*, justifies us in the hope that Mr. Sullivan may give us, at no distant date, a real comic opera of native manufacture.

WE understand that it is proposed to perpetuate the memory of the late Mr. Charles Lucas, and the valuable services he rendered to the Royal Academy of Music, in his various offices of Principal, Conductor, Professor of Composition and Violoncello, by instituting a prize of a Gold Medal, to be given annually to the best student in composition at the Institution. No more graceful tribute could be devised in remembrance of so distinguished an artist; and we trust that the list of those who have already signified their intention of contributing to this testimonial will be largely increased as soon as the object of the promoters of the undertaking becomes extensively known.

THE Festival of the Sons of the Clergy, in which the united Choirs of St. Paul's, Westminster Abbey, the Chapel Royal St. James's, St. George's, Windsor, Eton College, &c., will assist, is fixed to take place on the 12th inst., at 3 o'clock, under the dome of St. Paul's Cathedral.

THE Southwark Musical Society gave a performance of Mendelssohn's Oratorio, *St. Paul*, on the 8th ult., in the Memorial Church, Old Kent-road. The principal vocalists were Mrs. Sidney Smith, Miss Riseam, Mr. Wilbye Cooper, Mr. Chaplin Henry, and Mr. Hubbard. The band and chorus (conducted by Mr. Josias Wells) were complete in every department, and numbered over 150 performers. The execution of the Oratorio was in every respect highly satisfactory; the chorus, "Stone him to death," being worthy of especial praise.

No Choral Service was performed at the funeral of the late Mr. Charles Lucas, which took place at the Woking Cemetery on the 27th March; nor, indeed, was there any desire on the part of the relatives of the deceased to favour any ceremonial beyond that spontaneously called forth from the family connections of one who passes away universally respected and esteemed. But the Professors of an Institution in which so talented a musician had received his education, and in which he had afterwards occupied so conspicuous a position, could not resist the desire to pay the last tribute of affection to one with whom so large a number had been intimately associated for so many years; and the mourners who followed the remains of their brother artist to his final resting-place included the following Professors of the Royal Academy of Music: Professor Sterndale Bennett, Messrs. F. R. Cox, W. G. Cusins, J. B. Chatterton, W. Dorrell, H. Evers, Ferrari, W. H. Holmes, F. B. Jewson, G. A. Macfarren, W. Macfarren, H. C. Lunn, Piatti, Randegger, W. Watson, Waetzig, and F. Westlake.

Messrs. T. M. Mudie, Lamborn Cock, and some of the students of the Academy were also present. The Service was impressively read; and the words, though breathing throughout of consolation and hope, fell with deep sorrow upon the hearts of many old friends of the deceased who stood, on that bleak, cheerless, morning around his grave.

On the evening of Good Friday a very excellent performance of the *Messiah* was given by the North London Choral Association, in the Town Hall, Shoreditch. The principal vocalists were Miss S. Cole, Miss L. Riseam, Mr. Montem Smith, and Mr. T. Lawler, all of whom were highly effective in the solo music allotted to them. The choruses were given with the utmost precision and power; "For unto us a child is born," and the "Hallelujah" creating quite an enthusiasm with the audience, the former being repeated, by general desire. In "The trumpet shall sound" Mr. Lawler was most ably accompanied by Mr. Dearden, and both vocalist and instrumentalist were rewarded with the warmest applause. Every credit is due to Mr. Bassett (the choir-master) for the artistic manner in which he has trained the choir; the success of this performance being mainly owing to his unwearied exertions in the cause.

Mr. T. H. Wright, the eminent harpist, whose praiseworthy efforts to promote a more extensive appreciation of his instrument have been attended with much success, lately gave a lecture at the Beethoven Rooms, the illustrations of which were ably rendered by Mr. Wright, assisted in the vocal department by Miss Harriette Lee, Miss Jessie Royd, and Miss Abbott.

ROSSINI'S *Messe Solennelle* will shortly be performed for the first time in this country by the principal vocalists, band and chorus of the Royal Italian Opera, Covent Garden.

THE honour of knighthood, which has been conferred upon Mr. Costa during the past month, may be accepted as the only mark of distinction which the Sovereign has the power of bestowing upon a musician who has raised himself to eminence in this country. With the public his title has long since been legitimately earned and granted; and we need scarcely say, therefore, that this Royal proof of favour has created a widely-spread feeling of satisfaction, which has been most enthusiastically expressed wherever an opportunity occurred of greeting Sir Michael Costa on his appearance in the orchestra.

WE understand that the members of the Choir of the Cathedral Church of Armagh have framed a petition to the House of Commons praying that under the provisions of the "New Irish Church Bill," they may be placed on the same footing as Stipendiary Curates, and Clerks of Parish Churches, to whom it is proposed that annuities equal in amount to their yearly incomes, shall be granted during life, as compensation. It appears that those who joined the Choir, entered upon the duties of their office in the full expectation that, unless removed for misconduct, they would be retained as long as they were competent to sing; and when disabled from so doing by old age, that they would receive superannuation allowances out of the funds of the Corporation of Vicars Choral of Armagh. As the Bill, in its present state, would destroy this Corporation, it certainly does appear a monstrous act of injustice that the members of the Choir should not be permanently provided for; and we sincerely trust that their very just demands may be at once acceded to.

THE West London Sacred Choral Society during the past three months has held the third, fourth, and fifth of the present series of Public Rehearsals, the works performed including Mozart's *Twelfth Mass*, Mendelssohn's *St. Paul*, Handel's *Samson*, &c. The principal vocalists were Mrs. Burgess, Miss Pond, Miss L'Evesque, Miss A. Byron, Messrs. Stanley, Crutwell, Bishop, and Owen. The band and chorus numbered about 80 performers, under the able direction of Mr. H. C. Freeman.

MR. Brinley Richards's letter respecting the neglect of the "Triple-stringed harp," which we alluded to in our Cheltenham news last month, has attracted much attention. Several communications have appeared on the subject in various newspapers; and we have every hope that an instrument which, as Mr. Richards says, "may lay claim to an ancestry as old as our hills" may be rescued from oblivion, and again assert its right to be heard in the music of the land of its birth.

THE name of Novello is so well known in the world of music that the public may learn with surprise how excellent an oil painting of the late Richard Cobden has been executed by Miss Emma Novello, the features of the well known apostle of free trade having been transferred to canvas with surprising fidelity. The portrait is now on view at the Picture Gallery in the Crystal Palace.

A TESTIMONIAL, consisting of a finely designed "Canterbury What not," has been presented by the late Choir of the Chapel attached to the Victoria Park Hospital for diseases of the Chest, to William Harvey, Esq., its former Choirmaster; a beautifully illuminated Address accompanying the present. The Rev. F. H. Kettle, late Chaplain to the Hospital, Messrs. Brooks, Webb, Robinson, and others addressed the numerous assemblage of friends present on the occasion, with reference to the valuable services rendered by Mr. Harvey during the two years of the Choir's career; the success of which, as regarded the large amount of attendants at the services in the Chapel, and the contributions to the funds of the Hospital, was set forth by several quotations from the press. A number of pieces of sacred music, including Anthems from the Novello Editions, were sung on the occasion.

THE sixteenth season at the Crystal Palace commences on Saturday, the 1st. inst., with a Grand Musical Festival in honour of Rossini. The Orchestra will be on a gigantic scale. It will consist of upwards of 3,000 carefully selected performers, including the Orchestras of the Crystal Palace Company and the Sacred Harmonic Society, the chorus of the London contingent of the Handel Festival Choir, and numerous other amateurs and professionals of the first rank. The programme will include the Overtures to *Semiramide*, *La Gazza Ladra*, and *William Tell*. The *Stabat Mater* will form part of the selection, which will include the Prayer from *Moses in Egypt* and the great scene of the Blessing of the Banners, from the *Siege of Corinth*. By special request, the Choral March in *Naaman* will be introduced into the programme; and the performance will be conducted by Sir Michael Costa, who was the intimate friend of the great *maestro* in whose honour the performance will be given. A Series of Eight Grand Summer Concerts, in the Handel Orchestra, conducted by Mr. Manns, will be given on Saturdays in May, June, and July, for which the most eminent artists will be engaged. The now celebrated "Crystal Palace Band" will be considerably reinforced by the best instrumentalists; and the vocal music will be interspersed with first-class instrumental and choral works suitable for the large orchestra employed. Another great and novel attraction is the announcement of Operas to be performed on the complete and most commodious stage which was last year erected in the Concert Hall. These will be played in English, supported by thoroughly efficient companies; and will be under the management of Mr. George Perren, Mr. Manns conducting. *The Bohemian Girl*, *Lurline*, and other popular Operas will be produced, the series commencing at the termination of the Whitsuntide Amusements.

THE following notice of the first performance of Dr. Hiles's Cantata, *Fayre Pastorel*, at Manchester, is from a competent local correspondent:—MANCHESTER CONCERT HALL. Dr. Hiles's Cantata, *Fayre Pastorel*, was given at the above hall on the evening of the 8th ult., in aid of the funds of the Children's Hospital. The numerous and efficient choir was composed mainly of



members of musical societies conducted by Dr. Hiles at Manchester, Knutsford, Warrington, &c., assisted by amateurs from other places. The Cantata had not previously been given in Manchester, and considerable interest was on this account exhibited in the performance. There are several principal characters in the libretto, written by Leyland Leigh, each of which in turn has some interesting music allotted to it. The work opens with an instrumental introduction, which is very skilfully treated, and bespeaks the attention of the hearer for the very pleasing chorus of shepherds which follows; at the end of which a choral effect of a very bold character occurs to the words "Bow we all the ready knees." A canon, "Oh, sing ye birds," containing some of the most graceful writing in the Cantata, follows; and after another short air, a madrigal is sung. This feature of the work suffered by the indistinctness with which the words were sung, attributable probably to the tendency of amateurs to hurry the tempo of unfamiliar music. A recitative introduces perhaps the most effective air of the work, "Far from the noise of camp," an inspiring martial conception which ought to become popular. This preceded a charmingly delicate chorus sung *pianissimo* "Home we lie," written with a florid *staccato* accompaniment, excellently in keeping with the general idea. The second part of the Cantata opens with a dance of Wood Nymphs, on which is engrafted a pleasing chorus "Hark, through the conscious air," after which the next noticeable feature is a *duo* for tenor and baritone, "Yet sing once more," written throughout on a graceful and flowing *motivo*. The succeeding number of the Cantata (No. 12) contains perhaps the most dramatic riting to be found in the work, the solo part of which, in spite of its difficulty, was creditably sung by the gentleman to whom it was entrusted; and the concluding chorus, "Now cursed" was splendidly given. Another pleasing air, "Flow, bitter tears," brings the second part of the work to a close. The third part is short, and consists mainly of a dramatic *scena*, in the course of which a difficult chorus, "Now seize, now slay," arrests the attention, and the whole work is concluded by a chorus founded on the first *motivo* of the opening introduction. Perhaps the least interesting portions of the Cantata are the recitatives, which somewhat lack variety of character. On the whole, however, the work was received with evident marks of pleasure by an audience of a decidedly critical character. The accompaniments were given by six performers on three grand pianofortes, assisted occasionally by a harmonium. This unusual combination proved, in the absence of an orchestra, a very fair substitute; and the pianists, four ladies and two gentlemen, kept together remarkably well. Had the solos been entrusted to one accompanist, instead of being played by two on one pianoforte, the effect would have been improved. An unanimous call for the composer was made at the end of the Cantata. As the names of the soloists did not appear in the programme, we presume that the whole of them were amateurs who gave their services in aid of the excellent charity for whose benefit the Concert was given.

An entertainment was given at the Lecture Hall, Rhodeswell Road, Stepney, on Thursday evening, the 15th ult., on behalf of the widow and family of the late Secretary to the Limehouse Philanthropic Society. The vocal portion was entrusted to Miss Janet Haydon, Mr. Walter Heath, Mr. F. A. Bridge, and Mr. T. Ainsworth. Pianoforte, Mr. G. A. Harrison. The band was under the direction of Mr. G. Tucker. There were also some effective dramatic recitals. The performance gave great satisfaction to a very numerous audience. Mr. C. O. Bircham kindly officiated as director.

On Monday Evening, the 19th ult., a Concert was given in Burdett Hall, Limehouse, on behalf of Mr. W. Laishley, who is about to leave England for America. There was an attractive programme, which was exceedingly well rendered. The vocalists were Miss Fanny Roberts, Miss M. P. Harding, Miss Blanche Owen, Mr. H.

Thomas, Mr. Duval, Mr. G. Saunders, Mr. H. Graves, Mr. Laishley, Mr. G. Vigay, Mr. F. A. Bridge, and the Lyric Glee Union. Miss E. Stirling, Miss Lucy Thomas, and Mr. H. Bond, were the accompanists, and the concert was under the direction of Mr. F. A. Bridge.

A very excellent Concert was given at the City of London College, by the Choir of that Institution, on the 8th ult. The programme consisted of Dr. Bennett's Cantata, the *May Queen*, and a selection of songs and part-songs. The performance was thoroughly satisfactory, the choir giving unmistakable evidence of the care bestowed upon it by its indefatigable conductor, Mr. Constantine. Miss Robertson and Mr. Beale, (two promising pupils of Mr. Constantine), made their first appearance, and sang several vocal solos with much effect. Miss Robertson has an extremely pleasing soprano voice, and sings with taste and expression; Mr. Beale has a good baritone voice, and gave the music allotted to him with care and judgment. Mr. Evans, who sang the tenor music, was suffering from so severe a cold as to render him incapable of doing himself justice. Mr. Constantine, judiciously presided at the pianoforte.

THE New Polyhymnian Choir, Britannia Fields Chapel, Packington Street Islington, held its Annual Entertainment a few evenings since, which was attended by a large number of friends, specially invited for the occasion. After a few remarks by the Hon. Sec., a pianoforte, accompanied by an illuminated address, was presented to Mr. William Robinson, the conductor of the choir, by the members, as an expression of the esteem in which he is held by them, and of their appreciation of the able manner in which he has fulfilled the duties of his office.

On Tuesday, the 13th ult., a Concert was given at the Myddelton Hall, Islington, in aid of the funds of the Great Northern Hospital. The following artists kindly gave their valuable services: M<sup>rs</sup>. Boddapyne, Miss Susan Pyne, M<sup>rs</sup>. Weiss, Miss Danielson, Miss Mabel Brent, Mr. Lewis Thomas, Mr. Frank Crellin, and the English Glee Union, under the direction of Mr. J. Rudkin, R.A.M. The instrumental music was rendered by the band of the South London Harmonic Society, numbering nearly thirty performers, conducted by Mr. W. Williams. Several overtures, and selections from the best masters, were admirably given. The entire arrangements were under the direction of the promoter of the concert, Mr. W. Percy-Bourne. Mr. Sidney Naylor presided at the pianoforte.

On the 19th ult., an amateur Concert was given by the choir of St. Stephen's, South Lambeth, in the Dorset Street Schoolroom. The opening pianoforte duet (*Faust*) was admirably performed by Miss Allistone and Mr. Phillips, organist. Several part-songs were given by the choir with much effect; and solos were successfully sung by Miss Phillips, Miss Parkin, Miss Folkard, Mr. Harpout, Mr. Bolton, &c. Miss Woodward's rendering of Thalberg's "Home, sweet home," (pianoforte), was greatly admired. In moving a vote of thanks to the choir, the Vicar (Rev. J. H. Titcomb) testified his pleasure at being able to state that the St. Stephen's Choir, unlike too many others, had always listened to his reasonable requests with attention. The vote of thanks, seconded by Mr. Shaw, was responded to by Mr. Phillips.

M. GUSTAVE DORÉ's painting of Rossini, taken after death, his head reclining upon a pillow, and a crucifix placed upon his breast, is one of those sympathetic creations which only a loving brother in art could have produced. Before these lines reach our readers, the exhibition of M. Doré's works, which contains this new treasure, will be open to the public; and we have little doubt that the thousands who will gaze upon the features of the great composer, as he lies in the calm majesty of death, will agree with us that the poetry with which the artist has invested the subject far transcends that which

## Oh sing again that simple song.

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*With much expression.*

**TREBLE.**

1. Oh! sing a - gain that sim - ple song We us'd to love so long a - go, . . . 'Ere  
2. Tho' Fortune frown, and friends look cold, And low - lier hopes and aims are ours, . . . And

**ALTO.**

1. Oh! sing a - gain that sim - ple song We us'd to love so long a - go, . . . 'Ere  
2. Tho' Fortune frown, and friends look cold, And low - lier hopes and aims are ours, . . . And

**TENOR**  
(*sve. lower.*)

1. Oh! sing a - gain that sim - ple song We us'd to love so long a - go, . . . 'Ere  
2. Tho' Fortune frown, and friends look cold, And low - lier hopes and aims are ours, . . . And

**BASS.**

1. Oh! sing a - gain that sim - ple song We us'd to love so long a - go, 'Ere  
2. Tho' Fortune frown, and friends look cold, And low - lier hopes so and aims are ours, And

**ACCOMP.**  
*for Practice only.*

*cres.*

For - tune's spite, the cold world's wrong, Had taught us all that now we know, . . . Had  
vi - sions bright as those of old, No more may cheer our lone - ly hours, . . . No

*cres.*

For - tune's spite, the cold world's wrong, Had taught us all that now we know, . . . Had  
vi - sions bright as those of old, No more may cheer our lone - ly hours, . . . No

*cres.*

For - tune's spite, the cold world's wrong, Had taught us all that now we know, . . . Had  
vi - sions bright as those of old, No more may cheer our lone - ly hours, . . . No

*cres.*

For - tune's spite, the cold world's wrong, Had taught us all that now we know, Had  
vi - sions bright as those of old, No more may cheer our lone - ly hours, No

*pp*

*cres.*

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taught us all that now we know; Ay, breathe once more that touch-ing strain, . . . : . : . : Ay,  
more may cheer our lone-ly hours: Yet, let us drive dull care a - way, . . . : . : . : Yet,

taught us all that now we know; Ay, breathe once more drive that dull  
more may cheer our lone-ly hours: Yet, let us drive dull care a -

taught us all that now we know: Ay, breathe, . . . . breathe once more that touch-ing  
more may cheer our lone-ly hours: Yet, let us, let us drive dull care a -

taught us all that now we know; breathe . . . once more . . . that  
more may cheer our lone-ly hours: let . . . us drive . . . dull

breathe once more that touching strain, So sweet, so sweet to spi - rits tempest tost, For  
let us drive dull care a - way, Un - heed - ing, un-heeding fortune's sharpest slings, To

touch - - ing strain, So sweet to spi - rits tempest tost, For  
care a - way, Un - heed - - ing fortune's sharpest slings, To

strain, . . . Ay, breathe once more that touching strain, So sweet to spi - rits tempest tost, For  
- way, . . . Yet, let us drive dull care a - way, Un-heeding fortune's sharpest slings, To

touch - - ing strain, . . . So sweet to spi - rits tempest tost, For  
care . . . a - way, . . . Un - heed - - ing fortune's sharpest slings, To

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*pp* *cres.* *dim.*

still to me its sad re - frain Seems sweet - est when it pains me most, Seems  
day, to - day, at least, be gay, What - e'er, what-e'er to - mor - row brings, What -

*pp* *cres.* *f* *dim.* *p*

still to me its sad re - frain Seems sweet - est when it pains me most, Seems  
day, to - day, at least, be gay, What - e'er, what-e'er to - mor - row brings, What -

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*pp* *cres.* *f* *dim.* *p*

sweet - est when it pains . . . me most, Seems sweet - est when it pains me most.  
- e'er, what-e'er to - mor - - - row brings, What - e'er, what-e'er to - mor - row brings.

*pp* *cres.* *f* *dim.* *p*

sweet - est, seems sweet - est when it pains me most, Seems sweet - est when it pains me most.  
- e'er, what - e'er . . . to - mor - row brings, What - e'er, what-e'er to - morrow brings.

*pp* *cres.* *f* *dim.* *p*

sweet - est when it pains me most, Seems sweet - est when it pains me most.  
- e'er, . . what - e'er to - mor - row brings, What - e'er, what-e'er to - morrow brings.

*pp* *cres.* *f* *dim.* *p*

sweet - est, sweetest when it pains me most, Seems sweet - est when it pains me most.  
- e'er, what - e'er . . . to - mor - row brings, What - e'er, what-e'er to - morrow brings.

*pp* *cres.* *f* *dim.* *p*

sweet - est when it pains me most, Seems sweet - est when it pains me most.  
- e'er, what - e'er . . . to - mor - row brings, What - e'er, what-e'er to - morrow brings.

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THE BAND PARTS ARE NOW BEING PREPARED.

"This Cantata is the fruit of genius cultivated by ripe study. It is a work of boldness; but its pretensions are justified by its merit."—*Illustrated London News*, February 13, 1869.

"The chief fault that has been found with the majority of cantatas is their essentially fragmentary character. This is one of the errors Dr. Hiles appears to have carefully avoided. In many of the more modern—especially English cantatas—instrumental introductions, beyond a few bars, are shunned; but in this instance the composer has introduced two instrumental movements, both of which are symphonic in form, although by no means similar in style. In the second we meet with the experiment, for the first time, of making the second subject choral. The first chorus—for male voices, 'We shepherd swains,' is thoroughly rustic in character, and the effect of the very brilliant accompaniment is most lively, and highly suggestive of a rural festival. Fayre Pastorel and her companions then make their appearance, and sing a chorus for four female voices, 'Hither, hither, Swains,' the effect of which, after the more weighty utterances of the male voices, is most charming. Next we have a canzonet, in E flat, by Fayre Pastorel, 'Oh, sing ye birds,' certainly one of the gems of the work. This is followed by an air, sung by Corydon (tenor), 'Sweet as fairy music.' Then comes the madrigal, 'The tender dew,' which will probably become one of the most popular numbers in the cantata. Sir Calidore then sings, 'Far from the noise of camp and court,' which is full of energy, and its characteristic accompaniment gives it quite a martial character. This is followed by a chorus in C sharp minor, 'Home we hie,' sung *pianissimo*. The vocal parts are written with extreme simplicity, and the accompaniment, while elaborate, is extremely light and fanciful. The disappointed lover (Corydon) left alone, utters his lament in a song, 'Oh, why my heart,' which brings the first part to a close. The second part opens with an instrumental movement in E flat, entitled 'Dance of the Wood Nymphs.' The effect of the second subject being made choral is not only novel, but being remarkable for one of those flowing melodies which we feel it impossible to forget, and being wedded to a fantastic light accompaniment, is highly suggestive of fairy gambols. The recitative which follows seems to intimate the retirement of the wood nymphs, after which Sir Calidore sings 'What gentle music stealthily by,' followed by a duet with Colin, 'Yet sing once more.' Melibee then appears on the scene, and in a song, entitled 'They come, they come!' describes to the shepherds the destruction which the approaching enemy will bring. This is marked by a dramatic force which no previous number of the work has prepared us for, and without any pause is followed by the chorus 'Now cursed,' in which the shepherds cry for vengeance on the barbarians. The broad and massive harmonies, the bold progressions, and the exceedingly agitated accompaniment make this the most powerful and dramatic portion of the entire work: the cries for vengeance seem to increase in vehemence at each repetition, and the theme is so admirably worked out that the interest never for an instant flags. At the commencement of the third part, Corydon, finding Sir Calidore and Colin, relates to them the account of the attack by the barbarians on the shepherds. The whole of this scene, with the following chorus, 'Now seize, now slay,' is highly dramatic. The end of the chorus leaves Sir Calidore eagerly searching for Fayre Pastorel, and, being rewarded by the discovery of his mistress, he sings with her a duet, 'O day of tears,' which leads to the finale. This movement has some special characteristics, notably the introduction of the different subjects of the opening instrumental movement, which are either assigned to the choir or serve to add brilliancy and spirit to the vocal strains, and thereby give a completeness to the work by bringing the text to an appropriate finish. Dr. Hiles has succeeded in producing a work which exhibits an intellectual depth and force of musical thought which will add to his reputation. So delicately constructed is the cantata, that though each successive movement possesses its due, distinct, and independent character, yet throughout the whole there is preserved a unity of design and execution not often met with in works of a similar character. The melodies throughout are free, natural, and unstrained, and the constructive power displayed in the

harmonies is not only scholarly, but is effective and pleasing. Of the instrumentation but an inadequate idea can be gathered from the necessarily imperfect result of pianoforte accompaniment to a work originally written for full orchestra. It nevertheless exhibits much more elaboration than is usual in English works of this class, and leads us to imagine that the result of a performance by a full orchestra would show a fertility of resource and an experience of writing in score which augur well for the Doctor's future fame."—*Choir and Musical Record*, April 17, 1869.

"Fayre Pastorel" carries with it undoubted evidence of high merit and good taste. The song of Pastorel, 'Oh, sing ye birds,' is a graceful and finely-conceived melody. The song of Corydon, 'Sweet as fairy music,' is destined to live, and is composed somewhat on the model of the imitable 'Evening Song,' by the same author, which formed the gem of the miscellaneous pieces in the second part of the programme. The following madrigal, 'The tender dew,' contains some admirable music, and is followed by probably the most noble and heroic song in the Cantata, 'Far from the noise.' This air, together with that of Corydon, will form a rich and valuable addition to the stores of English song, and, if permitted to be published in a separate form, will command an extensive sale. The second part opens with the distant strain of fairy melody resounding through the woods. As clouds and storms succeed to sunshine, the rural felicity of the Arcadians is rudely broken by a horde of barbarians, giving rise to the magnificent chorus, 'Now cursed be day's streaming light,' which is, probably, equal to the highest inspiration of ancient or modern times, and might alone be sufficient to secure for its author a place in the records of fame. The song of the captive Pastorel, 'Flow, bitter tears,' is also a highly refined composition. The concluding portions of the Cantata rise to the dignity of true inspiration, and produce an effect of intense and refined pleasure. Taken as a whole, we have no hesitation in saying that the gifted author of 'Fayre Pastorel' has stamped upon it the impress of his genius, and we venture to predict for it a high and lasting place in the annals of musical composition."—*Warrington Advertiser*, April 17, 1869.

"The words of the Cantata of 'Fayre Pastorel' are by Leyland Leigh. It is only justice to the authoress to remark that, as a whole, the libretto is vastly superior to the class of verses usually written for such a purpose. Of Dr. Hiles' music we are glad to have to speak in terms of warm commendation. He is no mere imitator, and this work bears unmistakably the stamp of originality. The overture is brilliantly written, and this and the sterling quality of the opening chorus produced a very favourable impression. The succeeding chorus, alternating between maids and men, is very effective. In her first solo the lady who personated Fayre Pastorel was prevented apparently by nervousness from doing justice either to her own powers, or to the dramatic and tender melody. The amateur who sang the parts of Corydon and Colin has a good tenor voice, which he used throughout with great taste. He was much applauded for the feeling with which he gave the telling song, 'Love dear love.' The madrigal is a very clever composition. Perhaps the most spirited song of the whole Cantata is 'Far from the noise of camp and court.' The next chorus, 'Home we hie silently,' is a gem, the hushed effect of which was most creditably given by the choir. Passing on to the second portion of the Cantata, the first part calling for special notice was a charming duet between tenor and baritone, 'Yet sing once more that simple strain,' both the music and performance of which were so good as to secure for it a loud encore. The grand chorus, 'Now cursed be day's streaming light' is a composition of unusual merit, full of vigour, noble in its conception, and skillful in its harmony. The chorus, 'Now seized, now slay!' is an admirable descriptive composition, powerfully forcing home upon the hearers the conception of the 'hurry-hurry' of the fight. The duet between Calidore triumphant, and Pastorel is very pleasing. The close of the Cantata was followed by loud marks of approval, and Dr. Hiles was brought back to receive the ovation due to the genius, originality, and skill displayed in his work. The closing duet and chorus were repeated."—*Warrington Guardian*, April 14, 1869.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).

could be thrown around the most subtle portrait taken during life.

ON Monday evening, the 26th ult., an interesting Entertainment entitled "An evening with Shakespeare," was given at the Cavendish Rooms, Mortimer Street; Mr. Charles E. Fry being the reader, assisted by Miss Bossie Emmett, Mr. Stedman, and a Glee party led by Mr. W. R. Young. Mr. Fry displayed a considerable amount of force and great variety of style in his various selections from the best known plays; his most successful efforts being the "Closet scene" in *Hamlet*, and a scene with Falstaff, from *Henry IV.* Miss Emmett and Mr. Stedman received a well deserved encore for their rendering of the duet "How sweet the moonlight sleeps," from Sullivan's *Kenilworth*. Mr. Albert Lowe presided at the pianoforte.

### Reviews.

NOVELLO, EWER AND CO.

*Three Characteristic Duets, for the Pianoforte.*

No. 1. *The little prattler.*

2. *Evening Thoughts.*

3. *The Boy's travels on his rocking-horse.*

Composed by I. Moscheles. (Op. 142.)

ANOTHER charming contribution to the many holiday pieces lately given by this composer. For the pleasure and profit of those young pianists who have been trained to the belief that "Child's-play," in music, should be both merry and wise. In the beautiful series of duets recently published under the title of "Domestic life," we have sufficiently seen how trifles can be made so deeply interesting by the masterly manner in which they are treated that grown children glory in playing "Grandfather's dance;" and "Grandmother at her Spinning-wheel" is often illustrated by older fingers than those for whose gratification the piece was written. The compositions now before us, as their title implies, are evidently a continuation of the chain of thought embodied with so much success in "Domestic life;" and there can be no doubt that they will be received with an equal amount of favour. "The little prattler" carries out with the utmost felicity the intention of the composer. The *staccato* passages in semiquavers, asserting their right to be heard whenever a chance occurs, and only breaking off to be renewed at the first opportunity, so aptly represent the rattle of a child's tongue that we are delighted to find the "Secondo" (which we presume may represent the admiring parent) listening with pleasure to the little story, told in such breathless haste, occasionally nodding approval, with a sympathetic chord; and sometimes, even, lending a helping hand to cover the weak points, with true maternal fondness. "Evening Thoughts" commences with a melodious phrase for the "Secondo," intended as an "Ave Maria," as the words are written underneath: this is answered by the "Primo;" and a beautiful theme, beginning in thirds between the two players, is then carried on, with an effective syncopated bass, which is continued uninterrupted until within two bars of the pause, which occurs at the end of the first page. The whole of this composition is the perfection of grace and elegance; and the writing in both parts is equally studied and effective; qualities too rarely to be found in pianoforte duets of the modern school. "The boy's travels on his rocking-horse" has a quaint—almost humorous—subject at the commencement, the restless character of which is preserved throughout the piece. Nothing can be more instinct with boyish glee than the galloping theme which describes the "travels"—nothing more musicianlike than the manner in which the phrases are woven in, and the passages distributed between the two players. Our brief remarks can but imperfectly set forth the many beauties contained in the composition under notice; but we trust that we have said enough to draw the attention both of teachers and performers to these sterling works by one of our greatest living composers.

*L'Oiseau au Forêt.* Pièce de Salon, pour Piano.

*Berceuse.* pour Piano.

*Fleurs du Sud.* Impromptu, pour Piano.

*La Source.* Morceau Brillant, pour Piano.

*La Méditation.* Pièce descriptive, pour Piano.

*La Brise du Soir.* Morceau Brillant, pour Piano.

Composed by J. W. Harmston.

THE name of this composer is new to us; but we have faith in his power to become a popular writer of the class of compositions to which he seems to have devoted himself. We cannot say that he always succeeds in escaping from the conventional form into which most of our so-called "Drawing-room music" seems to shape itself; but in many of the pieces named above there is conclusive evidence of his earnest desire to write from himself, rather than from the works of others, however much these works may have helped to make the fortune both of their composers and publishers. "L'Oiseau au Forêt," as may be anticipated, is full of "twitterings;" but the piece has decided merit, apart from the bird's share in it; and the passages are written throughout with much elegance. We prefer, however, the "Berceuse," which is based on an extremely expressive subject, in A major; and is moreover tolerably easy to play. The passages of repetitions will be found useful as a study for young performers; and the phrases are sufficiently melodious to interest them. "Fleurs du Sud" is by far the most attractive piece of those before us. Beginning with a few bars of introduction, it starts off with a most graceful air, to which the second subject forms an excellent contrast. After a pause, in the original key of F major, a new theme, in the unexpected key of G flat, is introduced, boldly written in octaves. The modulations are afterwards well conducted to the re-appearance of the opening subject, which is given entire; and the piece concludes with a few supplementary bars, which include a portion of the introduction. This bright little composition has small pretension; but it can scarcely fail to please when the elegant passages which it contains can be interpreted with the refinement of touch which they demand. "La Source" opens with a rapid theme in 12 rhythm, which will require an elastic and brilliant finger to do it justice. The piece is, however, not difficult; and, independently of its melodious character (which is always an attraction to young performers) it is excellent as an exercise. "La Méditation" has a pleasing melody, well harmonised, which is afterwards varied, chiefly with rapidly repeated notes. It is short, and somewhat more trifling than those we have already noticed. "La Brise du Soir," is less to our taste than any of its companions. Not that we have any fault to find with it as a modern piece—"de salon"—but because the *arpeggio* passages, thrown off between the notes of the melody, have now become positively wearisome from ceaseless repetition. The piece may, however, become more in demand than any we have before mentioned; but the probability of this result will not deter us from entering our protest against it as the product of a worn-out school.

*Impromptu.* For the Pianoforte. By Siegfried Jacoby. (Op. 33).

A CLEVER Impromptu, written with the skill of a practised musician. The opening subject, in B minor, is quaint; and the change into the tonic major has an excellent effect: but there is a monotony about the piece which detracts much from its merit. The bit of placid melody, with the sudden transition of key, at page 5, is however an agreeable relief; and the enharmonic modulation by which the return to the key is effected shows that the composer has an intimate knowledge of the resources of harmony.

*Sketch, for the Pianoforte, in the form of a Minuet and Trio.* By E. H. Thorne.

THERE can be little doubt that the classical forms of writing are beginning to revive; for we daily see that many composers (having proved that they can throw off with the utmost freedom the accepted "music of the



period") prefer rather to lead than to follow the fashion, by producing compositions formed upon the models which have been bequeathed to us by those writers who have elevated the art to its present position. Here is a "Sketch," by a clever musician, of whom we have before made favourable mention, commendable alike for intention in the design, and for success in the execution. It commences with a brief Introduction, which leads to a Minuet, in which a bold and well marked subject is treated with much skill and effect; the left hand claiming its place in the movement as something more than a mere attendant upon the right. A good point is where, after the passage of thirds, a portion of the subject is alternated between the two hands. The Trio, in the subdominant, begins with a placid theme, accompanied by *staccato* chords in the right hand. A striking change of key afterwards occurs; and some rather wide extensions are written, which must be practised with care, even by those accustomed to the unmerciful stretches demanded by many of the modern "Fantasia" composers. This piece is by no means easy to play; but Mr. Thorne has proved that he does not write for those who only purchase music cut to the received pattern; and we therefore recommend his work to the few who can appreciate it.

*Allegro Scherzando.* For the Pianoforte. Composed by J. H. Deane.

Mr. Deane writes well for his instrument; but the trifling nature of his "Allegro Scherzando" does not warrant his extending the piece to eighteen pages. There is actually no cessation of the triplets from beginning to end; and the almost eternal four-quaver accompaniment in the left hand becomes excessively tiresome. The passages lie pleasantly under the hand, however; the harmonies are natural, and the changes of key generally well managed. The composition has almost the effect of a piece of extempore playing, where continuity is more thought of than contrast and proportion.

*Home is Home, however lovely.* Ballad. Written by Alaric A. Watts. Composed by R. Minton Taylor.

A GRACEFUL and melodious ballad, somewhat over harmonised, however, and, consequently, scarcely as attractive as it might have been had the composer been less ambitious. How difficult it is to be simple! Inexperienced students, for instance, cram as many notes into a score as they can get in, to make the harmony rich; and an experienced master cuts half of them out, as a gardener cuts down trees—to strengthen those that remain.

#### CHAPPELL AND CO.

*Messe Solennelle, a quatre voix, Soli et Chœurs.* Composée et Dédicée à Madame la Comtesse Pillet-Will, par G. Rossini.

It may be supposed that Mozart wrote his *Requiem*. Haydn his two great Masses in D minor and B flat, and Beethoven his two only Masses, each with the highest aim of an artist, that of producing the best which was possible to him, his own satisfaction being the sole standard to which he referred for judgment. The same may be believed of Rossini with regard to his *Stabat Mater*, and to the present work, which is now interesting large classes of music-lovers in all parts of the world. Neither was written in haste, as was the case with all his Italian operas; neither was addressed, as all of them were, to popular effect; neither was designed to elicit public applause, either by its own superficial prettiness, or by its accommodation to the peculiarities of some favourite singer; and neither was composed with a view to pecuniary profit, the last having been reserved until the author could not enjoy the fruit of his labour in the payment of the publisher, any more than in the admiration of the world. Here is fair ground for believing that the sacred compositions of Rossini, like the German masterpieces that have been named, were written to please the author, whose source of pleasure, whose measure of excellence, nay, in some sort,

whose personal character, may be traced in works produced under the circumstances of these. Whatever may be said of the subjective and objective in art, every work must, to some extent, reveal the personality and the individuality of the artist, and be an exposition or confession of how he thinks and feels differently from other men; and all the more so when, as with the *Stabat* and the Mass of Rossini, the work is wrought at leisure and with unforced inclination. To ignore, then, all the current stories of the habits of this fortunate musician during his forty years of retirement, and to interpret the nature of Rossini by the expression of it set forth in these voluntary confessions, one may fancy him to have been an applause-seeking voluptuary, who retained to the last the sensual love of all the sweetness of his native south, but who coveted esteem for erudition which he did not possess, which would have been irksome to him to acquire, and which, as much in itself as in its results, was uncongenial to his taste and to his feeling. There have long been perceived, in the *Stabat*, the characteristics which invite this interpretation: the always prevalent Italian style of melody, not frittered away in frivolous flourishes as in many of the most serious situations of the author's operas, but true Italian still, as purified by Bellini of its ornamental redundancy, and as dignified by Donizetti, and still more by Verdi, with masculine vigour; the tendency to chromatic harmony of that character which is picked out upon a key-board by any one who fancies himself endowed with a natural gift of preluding, the character in which frequently two notes are retained, while two others proceed by a semitone, the one up and the other down; the inclination to violent change of key, often enharmonic, at the cost of simpler and, it must be owned, more natural modulation; the employment of the extreme of orchestral resources on all occasions, whether appropriate or otherwise to the expressional requirements of the text; and, most conspicuously, the pretence of counterbalancing these extravagances by the assumption of scholarship, as exemplified in the final chorus of the *Stabat*, which more signally displays the author's want of contrapuntal power than any abstinence from fugal attempt would ever have led one to suspect in him. What is known of the *Stabat* may be looked for in the Mass. The latter was, even more than the former, a work of love, since, so far as we hear, it was wholly self-imposed; there was not the request of a high ecclesiastical dignitary to exact it; and the characteristics of the *Stabat* are throughout more lovingly leant upon in the later production.

Here, then, we have a second sacred composition, to speak of the text, for the theatre and the concert-room,—a second secular composition, to speak of the music, for the Roman Church,—the work of the many years' most popular composer in Europe, who died to art in 1823, who died to the world in 1868, and who occupied the long period he passed in the purgatory of private life, with the tardy production of two large contributions to a class of music in which he had previously had no practice, for the good of his reputation, let us hope, and the welfare of his soul. Whoever likes the *Stabat Mater* of Rossini will love his Mass. Singers especially will delight in it, for, generally, it evinces strongly the capability in which his country excels, and in which Rossini was excellent among his countrymen,—the capability of writing for the voice so as to produce the best effects by the easiest means, and to make the act of singing his music a real pleasure to the vocalist. Among audiences, they who make the boarding-school distinction between singing and music, loving sound for its physical beauty rather than for its intellectual influence,—for its effect upon the senses more than for its embodiment of sense, will be enraptured with this composition, which is from end to end a course of vocalisation—pure singing for the sake of vocal display; devoid entirely of the encumbrance of declamation and expression; interrupted only with such demonstrations of supposed learning as will afford convenient moments of repose to the hearers, who may talk during which of the exquisite performance of the last solo

piece, and think the chorus then proceeding too profound for their comprehension. The Mass is certain of brilliant success in England, of eminent popularity in public, and of endless performance in private, where it will be regarded as Italian music, and sung with as much unconcern for the meaning of the words as is shown by schoolmistresses for the exuberantly loving passion that is veiled under the incomprehensibility of the verses of an Italian aria. Notwithstanding its unusual length, its performance will be essayed, either as a whole or in selections, at every Romanist chapel in the country; where the authorities will believe that they serve the interests of religion by utilising a favourite work as a means of attraction to the place if not to the act of worship. At the opera-house, in the concert-room, in the drawing-room, in the sanctuary, and, I would almost say, upon the street organs, we may expect to hear, in a more or less fragmentary state, the work under consideration; and if general success be the metre of merit, there can be no question that this will prove to be a most meritorious composition.

A remarkable peculiarity throughout the work is the average lowness of the soprano and tenor parts; not in the solo pieces only, as if they had been written with the idea of some particular singers, but equally observable in the choruses. Another, which is far less important, is the fastidious, nay, redundant directions for the manner of performance. Every breathing place is indicated by a rest, every augmentation and diminution of tone is notified by a sign, and the profuse employment of the letters *p* and *f*—the former often doubled, tripled, and even quadrupled!—might exhaust an ordinary printer's fount of type, and must bewilder executants with the constant changes and infinitesimal distinctions it implies. So long as the old rule holds, that *pp* denotes "as soft as possible," the novel sign of *pppp* must surely signify "silence," or so near an approach to it as the sublime is to the ridiculous.

No. 1. "Kyrie." This number is divided into three movements: the first, *Andante maestoso*, set to the first clause of the text; the second, *Andantino moderato*, set to the next clause; and the last, which is, indeed, a resumption of the first, set to the third clause. Perhaps it would be better defined as one long movement, with an episode in another tempo. Thus regarded, the entire piece exemplifies the Sonata form, commencing in A minor, having a distinct second subject in C, which terminates the first part, breaking its course for the episode to the words "Christe eleison," returning to the original key with the first subject, repeating the second subject in A major, and closing in this key, after a brief Coda.

An intention is evident of giving continuity and coherence to the *Andante* by employing, except during its second subject, a particular figure for the bass instruments, independent of the voices. This is always a dangerous expedient, likely to induce monotony of effect; and the danger is here increased by the slowness of the movement, which adds to such likelihood of monotony. There will be few hearers, indeed, who listen to the countless repetitions of the same shape of passage that accompany the voices, and not be wearied. The first vocal subject is laboured and proportionably dry. Strangely inconsistent with the diatonic character assumed for the opening, is the extravagant course of harmony, where the chord of the 7th of E is followed by the first inversion of the chord of the 7th of B flat, this by the chord of the augmented 6th of D flat, this by the second inversion of the chord of F, and this by the second inversion of the chord of the 7th of E, with the enharmonic perplexities involved in the progression. Such crawling harmonies produce a series of shocks on the ear which, after the first, fail to surprise, but cannot escape from vexing; they more expose the absence of learning than evince its acquirement, and are more frequently felt out by the fingers than conceived by the imagination. There is a luscious prettiness in the second subject—set, of course, to repetitions of the first words—which will please many. The popularity of Schubert's songs in France is proved to have penetrated to the Gallicised

Italian, by his adoption—nay, his abuse—of the too frequent practice of alternating the major and minor forms of the same key in iterations of a phrase; a practice so common in those multitudinous songs, that one may almost say it characterises the writing of their gorgeously-gifted but unschooled author; so, in the course of this idea, the music passes backwards and forwards from C major to C minor with a somewhat nauseous effect, and with no pretence of pertinence to the expression of the repeated words.

In the "Christe," the composer seems to have emulated the principles of those English musicians who hold that the obsolete notation of the first days of the Reformed Church is essential to ecclesiastical music, as if the essence of a work of art consisted in the whiteness or blackness of the signs employed to perpetuate it upon paper. Accordingly, the notation *alla breve*, of four minims in a bar, is appropriated to this episode, which perhaps may give to it the aspect of sanctity, but cannot affect its savour. The manner of the Church is more veritably embodied in the matter of the music than in the characters appropriated to its transcription. In consists of a canon for four in two, the bass and tenor parts being answered after two bars by the alto and soprano in the octave above. This form of construction manifests a most ambitious purpose; but its fulfilment warrants not such a purpose in such an artist as the author. The chord of D flat being followed by that of C, the tenor leaves off at the end of a bar upon the root of the former chord, and the soprano in turn repeats this unsatisfactory cessation, and bewilders thus the ear as to where the lost part can have proceeded in the change from four-part to three-part harmony. It is easy enough to make canons if one inserts a rest wherever it is difficult to find a good progression for the preceding note; it would be still easier to fill up all the bars with rests from first to last. The latter process might have been more becoming in a writer who could not better mould his melodies in compliance with harmonic requirement than is done in this piece of clumsy counterpoint. Other instances of questionable propriety might be cited in the conduct of this little specimen of less profundity, but to enumerate these would, at best, be tiresome; so, let it be said generally, that the effect of the whole will be dull, which is, perhaps, a worse evil than any angularity in the part writing. This movement is for chorus without accompaniment, still further in emulation of the Church style set forth in the canonic structure and the white notation.

A very unpleasant modulation from the key of C minor to that of A minor, which occurs directly after the resumption of the original tempo, is an inartistic means of bringing about the return of the first subject. The best quality in the complete number is its clearness of outline; but, while admitting and admiring this, it would be vain to try to forget such want of beauty as has been pointed to in many of the details. The orchestration of this piece, as of the Mass generally, is notable for that fulness which, with many, counts for richness. The occasional duplication, on the organ, of points for bassoons and clarionets, must surely be a redundancy; since a combination of pipes inflated by bellows with pipes inflated by lungs must tend to nullify the effect of the one or the other. The always compact and generally low writing for the free trombones, points to the French practice of employing tenors only, instead of the three varieties of this beautiful instrument, and to the heavy, dull, hoarse clangour that results from this.

Nos. 2 to 7. "Gloria." This hymn is divided into six distinct pieces, each joined to the next by a kind of musical isthmus, and all bound into unity by the recurrence of the opening passage in the final movement.

After a pompous orchestral introduction, the soprano voices only, without accompaniment, deliver the first words with full force. They are joined by the altos and tenors in the repetition of these words, in pursuance of Handel's conception—if, indeed, he did not appropriate the idea from an earlier writer—of assigning this portion of the text to high voices alone, as if to represent

"in excelsis" technically. The passage, "Et in terra, &c.," is set for bass solo, accompanied by the orchestra; and the exclamations of praise, blessing, veneration, adoration, and glorification, are given first to four solo voices, and partly repeated by the chorus, upon a succession of chords that cannot be redeemed from gloomy and wearying effect by the strictest observance of all the marks of expression with which they are interspersed.

"Gratias agimus" is set as a Terzetto for contralto, tenor, and bass. It is unquestionably pretty, and is sure to please. The only thing in the way of its good effect is the occasional lowness of the tenor part, some of the phrases of which lie in the more natural range of the bass voice; while, on the other hand, in one place it repeats a passage for the contralto, on the identical notes, which extends from A to A, on the words "Gloriam, gloriam tuam," that will sound strangely, because of the disparity of tone between the two voices heard upon it in immediate succession, and because of its being exceptionally higher for the tenor than any other passage in the piece. In the harmonisation for three voices of the opening strain, the effect is not pleasant of the frequent descent of the bass voice from the 3rd of the dominant chord to the 5th of the tonic. The general richness—I would rather call it thickness—of the instrumentation will much cloud the voices, especially in the solo phrases.

"Domine Deus" is an air, for tenor, lying throughout in the more ordinary compass of this voice, and likely, therefore, to be adopted extensively by vocalists, who will find it a medium for effective display. It appears to have been designed as a companion to the "Cujus animam," of popular renown, or to have been planned, at least, upon the same model; but it is by no means so good a piece of its kind; and they, therefore, who love the kind will scarcely derive so much pleasure from this, in the singing or the hearing, as from its seeming prototype. The filling up of the rests in the vocal cantabile, with a figure for the first violin,—according to the composer's custom in his opera songs—brightens the general colouring; and this practice is as effectively pursued in the next Air.

"Qui tollis" is a Duetto for soprano and contralto. It is, indeed, a charming piece of flowing melody, and save for some meaningless modulations of the wildest extravagance, it would be as pleasing to the thoughtful as the superficial hearer. The lowness of the upper part renders it available for a large number of singers by whom music in the usual range of the soprano is impracticable. The constancy of a pattern-figure for the harp throughout the accompaniment, renders this somewhat tedious before the end; and one welcomes gratefully the rare breaks in this but for a single half bar.

"Quoniam tu solus sanctus," an Air for bass, is by very far the best and the most uniformly effective piece so far as the work has proceeded. It is immeasurably more interesting than the "Pro peccatis" in the composer's *Stabat*, while it is quite as vocal as that. It is true that this song abounds in changes of key as violent, and having as little signification, as that from A minor into D flat, which glares in the bass air of the elder work. But these, happily, occur in such positions as to escape the offensive effect which distinguishes that song most conspicuously. The melody in the present piece is clear, continuous, and varied; the rhythm is marked and regular, and the accompaniment always a judicious support to the voice. The piece may easily be extracted from the hymn; and it is of a nature to command applause wherever, out of a church, it may be introduced.

The final chorus is set to the words "Cum sancto spiritu." This begins with the same passage for the orchestra which opens the hymn, and which again recurs in the *Coda* of the present movement. It is here followed by the unaccompanied vocal phrases first set to the words "Gloria in excelsis Deo." Thus far forms an introduction to what one may suppose was intended for a fugue—a piece wherein the theme is assigned, alternately in the keys of F and C, to the four choral parts in succession. The word "Amen" is

set to a counter-subject, which accompanies the first entry of the subject. The episodes between the very sparing recurrences of the subject are inordinately long, abound with sequences of modulation, and are replete with full closes. The repetition of many of the phrases, either in the same or other keys, and the immediate transposition of several of these into the key of either the 2nd or the 5th above, further separate this piece from the authorised structure of the fugue. One or two turns of phrase peculiar to the old contrapuntal writers, give a spice of orthodoxy to the outward bearing of the piece. The prevalent form of arpeggio for violoncellos and bassoons, that distinguishes the accompaniment is original in a composition of the character at which this apparently aims. The ending, in which the fugal element is discarded, is singularly long, but decidedly effective. Here, then, is a rattling chorus, highly spirited, never flagging, and only failing in what seems to have been the composer's main object—its pretensions to be regarded as an elaborate piece of counterpoint. It is an animated conclusion to the second division of the Mass, upon which I may well rest for the present, since I can with little qualified admiration.

G. A. M.

(To be continued.)

CHARLES JEFFERYS.

*Wake me not from my dream.* Song. Words by George Linley. Music by F. Schira.

A simple, but effective, song. The artless subject in triplets, with the changes of key at the commencement, is beautifully followed by the theme in G minor, which forms an admirable contrast to it. A good vocalist may make much of this trifle.

B. WILLIAMS.

*The Songster.* Song. Words and Music by J. Young.

We should pronounce this a very fair specimen of a modern ballad, were the accompaniment somewhat more quiet. We do not object to the characteristic little phrases with light grace notes, which rather assist the melody; but the constant octave passages distress the voice and produce no effect. The song, however, is pretty and graceful.

ASHDOWN AND PARRY.

*When Spring-tide flowers sweetly bloom.* Song.

*Come unto Me.* Sacred Song.

Composed by Edwin J. Crow.

THE first of these songs is written as well as composed by Mr. Crow; and both words and music are too simple to call for criticism. The melody, however, is pretty; and the two or three chords which accompany it contain no violation of the laws of good taste. The second song, although somewhat more ambitious, scarcely gives sufficient evidence of power to do more than throw a few correct harmonies together. The voice part is flowing, but wants interest. When will composers understand that music to sacred words is not necessarily sacred music?

*The Angels breathe on flowers.* Song. Words by John Brown.

*Dreams of the Ocean.* Song. Words by Rosa.

*Gazing on the Millstream.* Song. Words by John Brown.

Composed by James Young.

WE can scarcely compliment Mr. Young upon his power of writing sympathetically for the voice. As a rule, his melodies do not flow; and his accompaniments are restless. The first song on our list is, perhaps, the most pleasing of the three; but the melody is rather common-place; and here and there we have odd bits of accompaniment; as, for instance, at the end of the first part of the air, where the dominant seventh jumps up to the key-note triad, without, as it appears to us, any reason. "Dreams of the Ocean"



contains many elegant phrases; but we cannot like the drop on the fifth of the key note, in the sixth bar of the voice part. The best point is where, after the modulation into the relative minor, the dominant seventh in the original key is lengthened out upon the same note in the melody. "Gazing on the Millstream," in D flat major, contains a peculiar transition into A major, obtained by enharmonically changing D flat into C sharp, the effect of which is to us by no means agreeable. A good contrast is gained by the obstinate semiquaver accompaniment; and the melody in A is about the best part of the song; but we like the manner in which the composer gets out of his key rather less than the manner in which he gets into it; the awkwardness being additionally forced upon us by a strange grouping of the notes in the symphony, which suggests  $\frac{3}{4}$ , rather than  $\frac{3}{8}$  rhythm. Some of the dots to the crotchets in the bass being left out, too, increase the want of intelligibility in the passage, an omission which might be worth rectifying in a future edition.

CRAMER AND CO.

*Sound Sleep.* Song. Written by Christina Rossetti.

*Starry Crowns of Heaven.* Words by Adelaide Anne Procter.

Composed by Maria Tiddeman.

Miss Tiddeman writes with a thorough sympathy for the words which she has undertaken to compose; and there is an elegance about her vocal phrases which will always make her music acceptable to vocalists. The harmonies in the first song, "Sound Sleep," flow on agreeably enough with the voice part; but there is such a fatal want of any defined sentences that, even in reading over the music, we seem almost to gasp for breath. From the part commencing "There are lilies," the melody actually continues for twenty bars without a single rest for the vocalist, every note where a pause would naturally occur being lengthened out by a dot. The song, however, is extremely graceful; and the concluding phrase, where the key-note is obstinately continued, with a chromatic progression in the bass, has an excellent effect. "Starry Crowns of Heaven" consists of a twelve bar melody, which is repeated three times. There is a purity of feeling about the poetry which is well reflected in Miss Tiddeman's music; and the accompaniment, commencing before the melody in quavers, and afterwards proceeding in chords with the voice, is appropriately simple and unobtrusive.

DUNCAN DAVISON AND CO.

*Where the sun shines brightest.* (The Bird's Song.) Written by Rosa Anna Gunn.

*How beautiful is the Sunshine.* Serenade. From the Spanish.

Composed by Bessie L'Evesque.

We are always frightened of "Bird's Songs." From our earliest musical days we have had "Hark, the lark" and "Hush, the thrush" (with the inevitable *obbligato* so constantly presented to us by gushing female vocalists that we now fully understand what we have to expect when the feathery tribe is even alluded to. Miss L'Evesque's song is neither better nor worse than the hundreds of compositions on the same subject which have preceded it. There is character in the group of semiquavers which commences the bar in the accompaniment; and life is thus given to a melody which without such aid would be somewhat trifling. In the last bar but one of page 4, two chords of the 6th are written with two unpleasant consecutive 5ths, a defect avoided by a different harmony in the last bar of page 2, where the same melody occurs. In the Serenade, "How beautiful is the sunshine," the melody is more flowing; but the harmonies betray that the composer has begun to write songs before she has written exercises. The first bar of page 2, where the bass progresses from B to D, in octaves with the voice, and the last bar but one of the symphony, after the close of the voice-part, in which the bass and treble descend

together—A, G—are instances of clumsy writing which are inadmissible in compositions submitted for public judgment.

BOOSEY AND CO.

*Etudes d'Expression et de Rythme.* Pour Piano. Dédicées à la Jeunesse. Par Stephen Heller. (Op. 125.)

ANY well-considered work by so consummate an artist as Stephen Heller must be welcome; and it may be accepted as a hopeful sign in the progress of art that so successful a composer of advanced pieces for his instrument should devote the amount of time and thought necessary for the production of twenty-four studies, in which the infinite varieties of expression, accent and rhythm, so necessary for the training of a sound pianist, should be exemplified in a form as attractive as it is instructive. The exercises are progressive, as regards executive difficulty; and the early ones are sufficiently short to prevent them from becoming wearisome to the young pupil. We particularly admire No. 5, (in which a light and vivid touch in the right hand is occasionally combined with a *legato* touch in the left hand), No. 11 (an excellent study for variety of phrasing), No. 14 (for scale passages with both hands), No. 20 (a very clever chromatic study), and No. 24 (marked "La Leçon") which is extremely pleasing, as well as useful. Where all are good, however, it becomes unnecessary to select any for special commendation; and we may safely say that those who become possessors of the entire book will find that a careful study of each exercise will prove of the utmost value. Young players cannot take too much to heart the observation of Robert Schumann, which is placed in the title-page of this work, and which we cannot forbear from quoting. "L'acher de jouer bien et expressivement des morceaux faciles: cela vaut mieux que d'exécuter médiocrement des compositions difficiles."

*The Ulster Tune Book.* Edited by William Moss.

WE cannot help looking with something like regret upon the waste of material and, to some extent, talent, exhibited in this book. Its appearance is so tasteful, and its size so convenient that, had we not been somewhat experienced in such matters, our expectations would have been thereby greatly excited. As it was, however, we admired the cover and—examined the contents. We are informed in the Preface that the book is intended for the Presbyterian Churches in Ireland, and "it is hoped that it will not be found unworthy of the notice of other Christian Denominations." The Editor also regrets "that not a few Tunes in general use are far from meriting the position they occupy in public esteem. Such compositions are light and irreverent, abounding in trills and repeats, being, for the most part, mere perversions of secular airs, and totally unsuited both for the Church and for the holy words with which they are associated." It is rather curious after this preamble to find instances in this very book of everything mentioned in the above *index expurgatoris*. We have lightness and irreverence; repeats and trills; nor are the perversions of secular airs wanting. For examples of the first, see Nos. 21, 24, 38, 42, 63, &c. Of the second, we may instance, amongst others, Nos. 3 and 35; whilst for the third, the never-failing Fairy chorus from Weber's *Oberon* and Rousseau's *Dream* may be cited. For the rest, a quotation from some opinions of the press enclosed in the book, may serve to give a better idea of this collection than we could hope to do. The *Belfast News Letter* says, "It is pleasant to see the names of Beethoven, Mozart, Haydn, Weber, and Handel, turning up so commonly in this collection!" We need not say with what pleasure we welcome the fact that these composers have at last been induced to supply us with some Hymn Tunes. We can only add, "better late than never." We do not feel ourselves called upon to congratulate the Irish Presbyterians either, on the "immortal verse" to

which the Tunes are occasionally wedded, for example,—

O Lord, do Thou bow down Thine ear,  
and hear me gra-cious-ly;  
Be-cause I sore af-flict-ed am,  
And am in pov-er-ty.  
and  
Bless-ed are they that un-de-fil'd, And  
straight are in the way, Who in the Lord's most  
ho-ly law Do walk, and do not stray.

In spite of all this we must in fairness state that there is a large quantity of very fine Tunes; indeed, nearly all the good 17th century ones are here; and upon the whole, they are fairly harmonized. We can only regret that the modern ones are so utterly inferior to their elder brethren; displaying, as they do, all the puerilities of the worst specimens of the worst period.

#### TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert for without such date no notice can be taken of the performance. We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. K. THWAITES.—Beethoven was born on the 17th December, 1770, at Bonn; died on the 26th March, 1827, at Vienna, and was buried in the cemetery at Währing, an environ of Vienna.

G. ROGERS.—Most amateurs find it difficult enough to learn the violin with a teacher; we certainly doubt your power to make much progress without one. An Instruction Book should be recommended by the Professor under whom you study.

R. W. P.—The letter from our Correspondent was printed precisely as he wrote it. In his notice of the performance of an amateur musical society, there is not the slightest indication as to where the concert took place.

J. T. GALE.—The answer to our Correspondent's question would involve explanations too complicated for our limited space.

ROBERT STROUD.—It would be impossible for us to give lessons in Composition to our correspondents. The manuscripts are left with our publishers.

A. O.—Apply to the Professor of Music at either of the Universities.

E. W. G.—Sabilla Novello's Voice and Vocal Art, price 1s., published by Novello, Ewer and Co.

A. G. D.—Samuel Webbe, Jun., composed some music for the Roman Church, but not a great quantity. We are unable to give you a list.

ANXIOUS.—We should recommend some of the early books of Bertini's Studies.

P. V.—Thematic Catalogues of the Pianoforte Works of Liszt and Schumann can be procured of Novello, Ewer and Co., the former price 4s. 6d., the latter 9s. There is no complete catalogue published of the works of the other composers you mention.

#### To Correspondents (continued).

O'BAN.—Consult a competent Professor. It is quite impossible for us to deliver an opinion on a singer we have never heard, but we should think that a young man, "26 years of age, 5 feet, 10 inches in height, and proportionately made," has a fine career before him, provided only that he has a good voice and knows how to sing.

W. G. B.—The tuning fork you mention is one which gives the Philharmonic pitch of 1842, viz., 518  $\frac{2}{3}$  for C. Since that time, however, the orchestral pitch (including the Philharmonic) has risen, whilst the forks have remained the same. It is somewhat singular that the Philharmonic pitch of 1842, and the modern French pitch are almost identical.

HENRY J. DIX.—There cannot be a doubt that the concluding bars marked "Adagio" should be a little slower than those preceding. In reply to your second question, we can only say you have never sent us a report.

#### Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AMPTHILL, BEDFORDSHIRE.—On Tuesday, the 6th ult., a very successful Concert was given, in aid of the new organ. The principal vocalists were Miss Blanche Reeves, Miss Lockwood, Miss Pembroke, Mr. Lamb, Mr. Cameron, Mr. Stewart, and Mr. Godfrey, all of whom were warmly received in their vocal solos. Mr. Stewart presided at the pianoforte, and also performed a solo with much effect.

ARBORFIELD.—A Concert was given in the School Room, on the 29th March, in which several ladies and gentlemen of Arborfield and Reading took part. The programme was of an exceedingly popular character. Mrs. D'Aeth's pianoforte performance was much admired, and several of the vocal solos were encored. Mr. Frank Attwells was the conductor.

BATTERSEA.—The Battersea Vocal Association gave a Concert in the Lammas Hall, on the 7th ult. The first part of the programme consisted of Sterndale Bennett's *Women of Samaria*, and the second part of Rossini's *Stabat Mater*. The soloists were Madame Thaddeus Wells, Miss Palmer, Mr. E. D. Beverley, and Mr. Soper, all of whom acquitted themselves exceedingly well. The chorus was remarkably good, and reflected the greatest credit upon the training of Mr. W. D. Sumner, under whose charge the Association has been for only five months. The band and chorus numbered about 100. Mr. W. D. Sumner conducting, and Mr. Thaddeus Wells leading. The hall was crowded.—An amateur Concert, in aid of the funds of the choir of Christ Church, was given, on Thursday evening, the 15th ult., in the National School Rooms, Falcon-grove. There was a very large and fashionable attendance. The instrumental selections were well played, and received with much applause. The part songs, by the choir, included "Dawn of Day," "Spring's delights," "All among the barley," and "Come where my love lies dreaming," all of which were sung with much taste and feeling. Several solos were also successfully given by Miss Edith Blair, Mr. Croft, and Mr. De Coverley. The concert was under the able direction of Mr. Wheeler, the talented organist of Christ Church.

BERKELEY.—A Concert was given in the Great Hall of Berkeley Castle (by the kind permission of Lord and Lady Fitzhardinge), on Easter Monday, in aid of the funds of the Dursley Choral Union. There was an excellent orchestra, and amongst the vocalists were Mrs. Ellicott (the lady of the Bishop of Gloucester) and Miss Ellicott, who contributed materially to the attraction of the performance. Several glees and part-songs were rendered with the utmost effect; and we must also mention the admirable singing of Mr. D. W. Rootham, who, in a song by Hobbs, received an unanimous encore.

BERWICK.—The formal opening of the organ took place at the Parish Church, on Wednesday, the 31st March. Much credit is due to Mr. Harrison, to whom was entrusted the enlargement and general improvement of the instrument, for the admirable manner in which he has accomplished his task, and especially for the method he has adopted for erecting it so as to preserve the view of the west window. In order to effect this desirable object, he has divided the organ into five different parts; the great organ being placed on the north side of the window, the pedal organ on the south side, and the swell organ above the window. In the centre of the gallery is the action and the key-board, the organist sits in front of the gallery, and behind him—and projecting into the church—is the choir organ, supported on iron pillars. Professor Oakley, of Edinburgh, presided at the instrument, and played a voluntary while the congregation assembled. Full choral service was performed by the parish church choir, assisted by several friends. The verses were chanted to music by Tallis, the *Venite* to a double chant by Handel, and the *Gloria* to the Grand Chant (Humphreys). Several solos were performed in his usual able manner by Professor Oakley at the morning service. The musical arrangements were on the same extensive scale at the evening service, and again Professor Oakley performed an excellent selection of pieces eminently calculated to display the varied qualities of the organ.

BEVERLEY.—A Concert was given, on the 2nd ult., in the Assembly Rooms, by Mr. W. D. Sumner, assisted by Madame Thaddeus Wells, Miss Thompson (York), Madlle. Drasidil, Miss

Palmer, Mr. E. D. Beverley, and Mr. Orlando Christian. The programme, which was carefully selected, was most effectively rendered. Mr. W. D. Sumner accompanied with much ability. The Concert was well attended.

**BIRKENHEAD.**—On the 7th ult., the last of the Birkenhead Subscription Concerts was held in the Music Hall, Cloughton Road. The artists were Miss Galloway (pupil of Madame Rudersdorf), and a soprano of good promise, Madame Patey, Mr. Nelson Varley, Mr. J. G. Patey, with Mr. Lindsay Sloper as conductor and pianist. The vocal portion of the programme consisted of a miscellaneous selection of English and Italian music. Two pianoforte solos were admirably rendered by Mr. Sloper, and the various pieces were executed in a highly satisfactory manner.

**BIRMINGHAM.**—The third and last of the Subscription Orchestral Concerts took place in the Exchange Assembly Room, on Saturday afternoon, the 20th March. There was a very excellent programme, including the Overture to *Der Freischütz*, the Reformation Symphony (four last movements), Dr. Bennett's Pianoforte Capriccio, in E, &c. Mr. Vernon Rigby was the solo vocalist, and created quite an enthusiasm in all his solos. Dr. Bennett's brilliant capriccio was very cleverly played by Miss N. Syner; and the band, which comprised the best instrumentalists of the town, was under the conductorship of Mr. T. Anderton, Mus. Bac.

**BRIDGORTH.**—A new organ for the parish church of St. Mary Magdalene, was opened with Special Services, on Tuesday, the 20th ult. The organ is built by Mr. Henry Jones, of the Fulham-road, from the specification and under the superintendence of Mr. M. S. Skellington, hon. organist of St. Barnabas, Kensington, and it is in every respect an excellent instrument. The rich and mellow tone of the organ gave the greatest satisfaction, the manual and pedal dispositions, the keraulophon, piccolo, dulciana, and harmonic flute, being specially admired.

**BRISTOL.**—The members of the choir of St. Andrew's, Montpelier, under the direction of Mr. Alfred Brookes, their organist and choirmaster, gave their annual Concert, in aid of the Choir Fund, on Tuesday, the 6th ult, in the School Room attached to the church, which was crowded in every part. A few local artists were engaged to assist the choir. Miss Evanson, the daughter of the Vicar, contributed a piano solo, and a duet, with her sister, and also sang a song by Virginia Gabriel. Miss Brookes, who possesses a soprano voice of great compass, was highly effective in all her songs; and Mr. B. Gay, Mr. Henry Salter, and Mr. Home, were also most efficient in the vocal solos allotted to them. Mr. Vickers (violinello) performed two solos, and Master Farrow (the senior boy of the choir) sang "Swinging in the lane" (Sawyer), which was enthusiastically encored. The concerted pieces given by the choir included "The Soldiers' Chorus" (*Faust*), "The Carnival" (Rossini), encored, "The Three Chafers," encored, and "The Song of the Poppies" (Stirling). The concert was in every respect the most successful ever given by the choir.

**BRIXTON.**—The fifth Concert, in aid of the St. John's Organ Fund, was held on the 2nd ult., at the Angell Town Institution. The principal vocalists were Miss Foster, Mr. Rogers, Mr. Pittard, Mr. Morgan, Mr. Stephens, and the "St. John's Orpheus Quartette." Mr. Bamford played a pianoforte Fantasia, acquitting himself in a manner meriting the highest praise, and all the part-songs were admirably sung. On the whole, it may be said that the concert was one of the best and most attractive which the committee has yet presented to the public. Mr. John Read was, as usual, the able and indefatigable conductor.—Mr. W. LEMARE gave a Concert, on the 5th ult., at the Angell Town Institution. The programme consisted of Handel's *Serenata*, *Acis and Galatea*, and a miscellaneous selection. Miss R. Henderson, Miss Adelaide Newton, Mr. Montem Smith, and Mr. Lawler, were the principal vocalists, and Miss Rosa Hughes (pupil of Mr. Lemare) played a pianoforte solo. The chorus was highly efficient, and the performance met with deserved success. Mr. Lemare conducted, and Mr. John Harrison was accompanist.

**BROMLEY.**—On Friday evening, the 2nd ult., the musical branch of the Literary Institute gave an excellent Concert, at the Town Hall. The part-songs, choruses, &c., were well sung by the choir, principally owing to the successful exertions of Mr. Walter Latton, R.A.M. (organist of the parish church), who most ably conducted the class. Several songs and duets, a pianoforte solo, by Mr. W. Latton, and a concerto for the violin, by Mr. Walter Cobbett, were also given with much effect. The Hall was well filled.

**BROMYARD.**—The Bromyard Church Choral Society gave its annual Concert on Easter Monday, in the Assembly Rooms, Professor Stedie Bennett's *May Queen* was chosen for the first part of the programme. The principal parts were well sustained by Mrs. Young, Miss West, Mr. S. H. Ward, and Mr. Young, the originator and conductor of these meetings. The work was exceedingly well performed, and was received with marked applause. The second part was miscellaneous, and included several effective vocal solos by Miss West, the Rev. G. Arkwright, &c. The concert afforded the utmost satisfaction to a large audience.

**BURNHAM, BECKS.**—A new organ was opened, on the 21st ult., by Dr. L. G. Hayne, in the parish church, which has been recently restored. The choir of Eton College assisted on the occasion. The Psalms were chanted to Russell, in G; service, Turle, in D; anthem, "As pants the hart" (Spohr). After the service the following anthems were sung, "The Wilderness" (Goss) and "Praise the Lord, O my soul" (Mozart). The solos were sung by

Master Thompson, and Messrs. Darby, Mellor, and Christian. There was a large congregation, and a good collection.

**BURWASH, SUSSEX.**—The annual Concerts of the "Burwash Singing Class" took place (under the direction of the Rev. J. C. Egerton), on the morning and evening of the 21st ult. The principal vocalists were Fraulein Mehlhorn and Mr. F. A. Bridge. The conductor was also assisted by several local friends, and the concerts were well attended and very successful.

**BURY ST. EDMUNDS.**—The members of the St. Mary's Choir Glee and Madrigal Society gave their last Concert for the season on Tuesday, the 16th ult., before a numerous audience. The conductor, Mr. T. B. Richardson, organist of St. Mary's, was warmly complimented on the high state of efficiency to which he has brought his choir.

**CAMBORNE.**—An excellent performance of Leslie's Oratorio, *Immanuel*, was given on Tuesday, the 6th ult., by the Camborne Choral Society. The soprano air, "Sing, O ye heavens," and the quartett, "Take heed, watch and pray," were encored, and Miss Mitchell was highly successful in her delivery of the contralto music in the "scene at the gates of Nain." The choruses were sung with a precision which reflected great credit on the painstaking and energetic conductor, Mr. J. H. Nunn, A.R.A. The principal parts were taken by the Misses Mitchell, Miss Richards, Mr. Symons, and Mr. E. F. Thomas, assisted by several other ladies and gentlemen.

**CANTERBURY.**—On the 5th ult., Mr. W. C. Gough gave his annual "Popular" Concert, at the Music Hall, with much success. A varied programme was provided, which was most satisfactorily rendered, Mdle. Gondi being especially effective in her vocal solos.—On the following evening a very interesting lecture was delivered, by Mr. J. R. Cooper, at St. George's Hall, entitled "The Record of the Rocks." The musical illustrations, selected from Haydn's *Creation*, were excellently sung by Mrs. Hills, Miss Dixon, Mr. Gough, Mr. Farrow, &c.

**CHICHESTER.**—A Pianoforte Recital was given by Mr. E. H. Thorne, at the Assembly Room, on the 14th ult., which was exceedingly well rendered. Mr. Thorne was highly successful in all his performances, Beethoven's "Sonata Appassionata," and a Fantasia, by Thalberg, being especial features in the programme. Miss Ida Thorne was the vocalist, and her first song, "Orpheus with his lute," was much applauded and re-demanded. Signor Randegger accompanied the vocal music.

**CLAPHAM.**—A Concert in aid of the Christ Church Schools was given in the School Room of the church, on the 13th ult. The principal vocalists were Miss Fanny Holland, Mr. Croft, Mr. Hodges, Mr. Wright, Mr. Pohl, and the "St. John's Orpheus Quartette." There were several encores during the evening. The room was numerously attended, and the concert was highly successful.

**CLIFTON.**—Miss Home, a pupil of the Royal Academy of Music, gave a Concert at the Victoria Rooms, on the 13th ult., which attracted a large and critical audience. The local papers speak in the highest terms of Miss Home's singing, especially in the Recitative, "Ah qual furor," and the following air, "O tu la cui dolce" (from *Fidelio*) in which she created a marked impression. Miss Marion Severn (also from the Royal Academy), was most favourably received in the vocal music allotted to her; and Mr. Cummings and Mr. Montague Worlock lent most valuable aid to the performance. The instrumentalists were Mr. C. P. Mann (pianoforte), and Mr. Frederick Chatterton (harp), both of whom played solos with much effect. Mr. C. P. Mann conducted.

**CLONMEL.**—The members of the Clonmel Readings' Literary Society lately held a special meeting at the Mechanics' Institute, for the purpose of presenting Mr. John Power, Professor of Music, with an address and testimonial, in recognition of the generous and able assistance rendered by him in promoting the objects of the Society during the session, 1868. Dr. Fitzgibbon, who occupied the chair, after a suitable speech, presented Mr. Power with a valuable gold watch, guard, &c., and warmly congratulated him on the high and well merited esteem in which he was held by his brother members of the Readings' Literary Society. Mr. Power read a brief address in reply, and thanks having been voted to the chairman, the meeting separated.

**DERBY.**—The Choral Union closed its third season on the 14th ult., with a brilliant "open rehearsal" of *Elvira*. The principal vocalists were Mrs. Bateman, Mrs. Edward Gamble, Miss Davis, Miss Peel, Mr. E. J. Smith, Mr. Naylor, Mr. C. H. Conlon, and Mr. Hendley, all of whom were thoroughly efficient in the solo music; Miss Davis and Miss Peel (two *debutantes*) being especially worthy of commendation. The choruses, under the able direction of Mr. Adlington, were given with the utmost spirit and precision, the gradations of tone being most minutely observed. The orchestra, led by Mr. Henry Farmer, was everything that could be desired.

**DORKING.**—The Choral Society, which has been recently established, gave its first concert, on the 8th ult., at the Red Lion Assembly Rooms, under the direction of Mr. Charles Dava. The choral part of the concert consisted of part songs, choruses, &c., which were very successfully rendered by the choir, the most effective being Sullivan's "Hush thee my babe" and "Joy to the Victors," Mendelssohn's "Farewell to the Forest," the Market Chorus from *Masaniello*, and Rossini's *Carnovale*, the two latter being encored. Miss Cecilia Westbrook contributed several vocal solos, and



was encoired in Macfarren's "Pack clouds away" (violin obbligato, Mr. C. Daws), and in "Sweet Nightingale" (Boseovitch). Miss Burnett played a pianoforte solo with much effect, and took the pianoforte part in one of Mozart's Trios for pianoforte, violin, and violoncello, and in De Berlioz's Duet from *Guillaume Tell*, for pianoforte and violin, the other parts being taken by Mr. C. Daws (violin) and Mr. P. Daws (violoncello).

EDINBURGH.—Another of Professor Oakeley's attractive Organ Recitals was given in the Music Class-room, Park-place, on Saturday, the 27th March, when a programme of some of the finest classical works was provided. A most select and appreciative audience was assembled, and the music was listened to with the utmost interest.—At a Recital, on the 10th ult., some very excellent transcriptions from *Israel in Egypt* were performed; and the selection also included the "Allegro Vivace," from Mendelssohn's "Reformation Symphony," arranged by Professor Oakeley from the score.—On the 21st ult. a *concerto* was held in the College Library Hall, at which about 1000 ladies and gentlemen were present. Several most interesting specimens in various departments of science were shown during the evening. In the musical section, under the direction of Professor Oakeley, a beautiful collection of models of the principal English cathedrals was exhibited, and several valuable musical instruments, including Cremonas, a trombone, a French horn, a spinet, &c. There was also a portrait of Mendelssohn, taken immediately after death, which had been presented to Professor Oakeley by a brother of Mendelssohn; a portrait of Jenny Lind, with her autograph; and a portrait of Schneider, the organist, with his autograph. In the course of the evening the members of the University Musical Society sang several pieces of music, with pianoforte accompaniment, including "The Chough and Crow," by Sir Henry Bishop; "Vintage Chorus," from *Loreley*, by Mendelssohn; and "Alma Mater," by Professor Oakeley, which was sung in unison throughout. Mr. Adam Hamilton was conductor.

ELMSWELL, SUFFOLK.—On the 1st ult., two Concerts were given in the National School Room, on behalf of the School Building Fund. The audience was exceedingly numerous; the worthy Rector, Rev. W. H. Luke, receiving the substantial support and patronage of the nobility and gentry of the locality. Much praise must be awarded to the Hon. Mrs. Abraham for her admirable singing of "Di tanti palpiti." "Orpheus with his lute," and "My mother bids me bind my hair." Miss Woodhouse, of London, was also highly effective in two vocal solos. The instrumental portion of the programme was of an order not often given at amateur concerts. Rev. H. Walter Miller, Mus. Bae., Oxon., played a study of Scarlatti's, and a Gigue of Corelli's in excellent style; and, although suffering from indisposition, also undertook the task of accompanying the whole of the vocal music, and of conducting the part singing by members of the Suffolk A. M. S., who acquitted themselves extremely well.

ERITH.—On Monday, the 12th ult., the Southwark Musical Society responded to an invitation by the Rev. James Frame, and visited Erith, to perform the *Messiah* in the Avenue Church. The principal vocalists were Mrs. Sidney Smith, Miss Flora Lamb, Mr. Greenhill, and Mr. Hubbard. The band and chorus numbered 100 performers. The church was filled with the principal residents of the village and neighbourhood, and the frequent applause throughout the Oratorio proved that the music was thoroughly appreciated. The concert was under the direction of the Society's conductor, Mr. Josias Wells.

EYE, PETERBOROUGH.—The new organ, built by J. W. Walker, for the Parish Church, was opened on Sunday, the 11th ult. Mr. Arthur Thacker, organist of Thorney Abbey, presided; and at the afternoon service, played a selection of effective voluntaries. The solo stops are very sweet, especially the Harmonic Flute, and Viol di Gamba. The open diapason in the great organ is also exceedingly good; and altogether it is a most satisfactory instrument.

GLASGOW.—A Concert of secular music was given by the Choral Union, in the City Hall, on the 31st March, which was exceedingly well attended. The programme contained an interesting selection of glee and part-songs, all of which were rendered with faultless precision and refinement. Amongst the most successful were Calcott's "Once upon my cheek," Webb's "When winds breathe soft," Kreutzer's "The Huntsman's joy," Henry Smart's "Summer morning," and Mrs. Mounsey Bartholomew's "Philomela sings." Several of these were so effective as to elicit unanymous encores. Pianoforte solos were also given by Mr. H. A. Lambeth, all of which were rendered with good feeling and executive power. The favour with which this concert was received will doubtless have the effect of stimulating the members of the Union to give occasionally similar performances of the choicest glee and part-songs.—A CONCERT of sacred music was lately given, in the Queen's-park Established Church, by the members of the church choir, assisted by some of the best voices in the Choral Union. The immediate occasion of the concert was the opening of the new organ, built by Messrs. Conacher, of Huddersfield. The well-selected programme comprised "numbers" from *Elijah*, *Messiah*, and *Samson*; the Chorus, "Walk ye, walk ye, hundred thousands," from Spohr's *God, Thou art great*; the "Gloria," from Mozart's *Tedifik Mass*; and a choral extract from Dr. Croft's Anthem, "The earth is full of the goodness of the Lord." The performance of all these pieces was very creditable to the executants, and to the honorary organist and choir-master, Mr. R. Donaldson, who officiated as conductor. He was ably supported by Mr. Charles Ferguson, who presided at the organ. A very attractive feature

of the concert was the organ playing of Mr. H. A. Lambeth, of the Choral Union, who exhibited the powers of his new instrument with great ability, performing a Fantasia of his own composition, and an excellent selection of miscellaneous sacred music, including several movements from Rossini's *Mass Solenne*.

GLoucester.—The *Creation* was performed by the Choral Society, at the Shire Hall, on Monday evening, the 5th ult., to a crowded audience, the concert being the last of the season. The solos were sung by Miss A. Clarke, Mr. T. Hunt (of the Chapel Royal, Windsor), and Mr. Brandon. The choruses were excellently rendered. Mr. J. A. Matthews of Cheltenham, presided, as usual, at the organ, and Mr. John Hunt conducted.

GREAT BERKHAMSTEAD.—On the 5th ult. an amateur Concert was given by the Church Choir, in the Town Hall, under the conductorship of Mr. Macrone, organist of St. Peter's Church, for whose benefit the performance was given. The choral music was generally well rendered, and the vocal solos of Miss Lase and Miss Crew elicited well deserved applause. There was a very good attendance, and the concert was in every respect highly successful.

GREAT GRIMSBY.—On Tuesday, the 13th ult., an evening Concert was given in the Town Hall, in aid of the St. Andrew's Church organ fund. There was a very excellent selection of choral music, and the vocal solos were ably sustained by the Misses Gatrill and Franklin, Mr. A. Quash, J. R. D. Pearson, Esq., Mrs. Williams, and the Rev. A. Scrivenor. Mr. C. J. Smith conducted.

GREENOCK.—On the 2nd ult., a service of sacred music was given in the Mid Parish Church, the choir being strengthened for the occasion by several members of the Glasgow Choral Union. Amongst the most noticeable choral pieces were Weldon's Anthem, "O Praise the Lord"; the Chorus from *St. Paul*, "Sleepers wake"; the Anthem, "Lord, for Thy tender mercies' sake" (Farant); and a chorus from Mendelssohn's *Hymn of Praise: The Quartet*, "God is a spirit" (from Dr. Beunet's *Woman of Samaria*); and the Trio, "Lift thine eyes" (from *Elijah*), were also most effectively sung. Several excellent vocal solos were included in the programme, "Total eclipse" (from *Samson*), sung by a Greenock gentleman; "Angels ever bright and fair," by Miss Allan; and the air, "But Thou didst not leave his soul in hell," by Miss Turney, being especially worthy of commendation. Mr. Poulter presided with much ability at the organ, and Mr. A. Hamilton conducted.

HALIFAX.—The Glee and Madrigal Society gave its thirty-second Concert, on the 23rd March. The principal concert was given by Miss Clelland (soprano), Mr. Garner (bass), and Mr. W. Burrows (solo flute), Mr. Burton being the conductor. The glees and part songs were all well sung, the most effective being Calkin's "Night winds that so gently flow," Barnby's "Sweet and low," and Benedict's "Rise, sleep no more." Several vocal solos were also given with much success.

HANLEY.—A very excellent performance of Handel's Oratorio, *Judas Maccabæus*, was given at Bethesda Chapel, on the 6th ult. The principal vocalists were Madame Lemmens-Sherrington, Miss Meenan, Mr. Nelson Varley, and Herr Angstadt, all of whom acquitted themselves admirably in the trying music allotted to them. The choruses were rendered with the utmost precision by the Potteries Tonic Sol-fa chorists, under the skilful direction of Mr. Powell; the plaintive "Mourn ye, afflicted children," the grand prayer, "O Father, whose almighty power," and the final chorus of the first part, "Hear us, O Lord," being worthy of especial praise. The band, under the leadership of Mr. H. Farmer, was highly efficient; and the Chevalier Lemmens presided with his usual ability at the organ.

HEMEL HEMSTEAD.—An Entertainment was lately given in the Town Hall in aid of the funds of the Cricket Club, many excellent amateurs lending their valuable assistance. Amongst the vocalists, Mr. Bishenden, a bass singer, created a decided impression, his rendering of "The Wolf" being especially commended by the local press. The programme was essentially of a popular character, and the performance appeared to give universal satisfaction.

HEREFORD.—The Easter special meeting of the Hereford Choral Society was held in the College Hall, on Wednesday evening, the 14th ult., when Haydn's Oratorio, *The Passion*, or "Seven Last Words," and a selection from the works of Handel, Mendelssohn, and Mozart, were performed. There was a large and appreciative audience, and the execution of the music was highly satisfactory, the solos being given with excellent effect by the Misses Broad, and the Revs. J. Goss, A. Robinson, and W. D. V. Duncombe. The President, the Hon. and Very Rev. the Dean of Hereford, and Mrs. Herbert were present. Mr. G. Townsend Smith conducted with his accustomed ability.

HITCHIN.—The Concert, held in the Town Hall, on Tuesday, the 13th ult., in connection with the Hitchin Brass Band, must have fully realised the expectations of its promoters, and given them confidence for similar undertakings in future. Mr. Kahlenberg was the musical director, and performed a pianoforte solo with much effect. The principal vocalists were the Misses Stracy, Miss Griggs, Mr. Griggs, and Mr. H. Stracy, all of whom were warmly received in several vocal solos.

HOOKE NORTON, OXON.—On Wednesday evening, the 31st March, a Concert was given in the School Rooms, for the benefit of the organist (Mr. J. White) of this parish, by kind per-

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mission of the Rev. J. R. Rushton, Rector. The principal vocalist was Miss C. Edith Galpin, of the Chipping Norton parish church choir, whose singing was highly successful throughout the evening. The Overture to the *Occasional Oratorio*, and Mozart's Trio in B flat, for piano, violin, and violoncello, were included amongst the instrumental selections. Master White ably accompanied all the vocal music. The concert was well attended.

**LANCASTER.**—Mendelssohn's *Oratorio, St. Paul*, was performed, on the 18th March, for the first time in Lancaster. The concert formed one of the Athenæum entertainments, and the Music Hall was crowded in every part. The principal vocalists engaged were Miss Anna Hiles, Mr. W. Topham, and Mr. Gratton Kelly. Miss Hiles was eminently successful in the soprano music, her rendering of the beautiful air, "Jerusalem," being especially remarkable for purity of expression. Miss Simpson, who sang the second soprano part, was also highly efficient, and Messrs. Topham and Kelly in all the arduous music allotted to them proved themselves thoroughly competent. The choruses were given by the Lancaster Choral Society with commendable precision; and the orchestra, under the leadership of Mr. A. Seymour, was everything that could be desired. Mr. F. Dean conducted, and Mr. Duxbury presided at the organ.

**LEEDS.**—The annual Soirée, in support of St. Mary's Schools, was held in the School Rooms at Quarry Hill, on the 15th ult. There was a very excellent concert, in which Miss Jackson (from Messrs. Marshall's schools), Miss Brownridge, and Miss A. Thompson were highly successful as vocalists; and some instrumental compositions were most effectively performed by Mr. William Dawson (deputy organist at Leeds parish church) and several ladies. Assistance was also given by some professional vocalists. Mr. Columbine ably accompanied most of the songs on the pianoforte. Two highly interesting lectures have been lately delivered by Dr. Spark to the members of the Leeds Philosophical and Literary Society. The first lecture treated of the vocal music of the Elizabethan era, and included illustrations from the compositions of Arcadelt, Palestrina, Croce, Fest, Luca Marenzio, Tye, Tallis, Wilbye, &c. The second lecture continued the history of vocal music to our own time, and selections were given from the works of Mendelssohn, Spohr, Meyerbeer, Auber, Gounod, Bishop, &c. The lectures embraced a considerable amount of valuable information, and on both occasions a large and appreciative audience was present.

**LEEK.**—The eighth Concert of the Amateur Musical Society was lately given in the Temperance Hall, Unlton-street. The first part consisted of Romberg's *Lay of the Bell*, the members having the assistance of a quartet of stringed instruments. Miss Andrew presided at the piano, and Mr. E. Brough played the harmonium. The performance afforded much gratification to the audience, who warmly applauded several of the movements, and renewed their expressions of approval at the close of the Cantata. Most of the members took part in the *sol* passages, but special credit must be given to Mr. Beckett, who sang the part of the "Master Bell-Founder;" to Miss Smith, to whom were assigned the principal soprano solos; and to Miss Alice Milner, who took, at very short notice, the part of a member who was prevented by indisposition from being present. The second part was made up of selections from Handel's *Oratorios*. The concert was under the direction of Mr. Powell, of Barslem, the Society's conductor.

**LIVERPOOL.**—The fifth Subscription Concert of the Philharmonic Society took place, on the 13th ult., the principal performers being Mdlle. Vanzini and Signor Naudin. Solo pianoforte, Herr Louis Pabst. The most important work of the evening was the *Sinfonia Eroica*, of Beethoven, excellently played by the orchestra, in which a new arrangement, as to its relative position, has given great brilliancy to the violins, and, generally speaking, much more power. The Overtures to *Asrael* (Cherubini), *La Fanciulla* (Auber), and Hector Berlioz's characteristic *Marche Hongroise*, went also very well. Amongst the part music, Mendelssohn's solo and chorus, "Ave Maria," from *Loreley*, by Mdlle. Vanzini and the treble voices of the Philharmonic Society, created a marked effect with the audience.

**LONG SUTTON.**—A Concert in aid of the fund for repairing the organ of the Parish Church took place at the Corn Exchange, on the 2nd ult. There was a very excellent programme. Miss Huntingford, Mrs. J. A. Clarke, the Rev. H. M. Burgess, Mr. Pullen, and Mr. F. Winter, Junr., contributing several vocal solos with much effect. The pianoforte playing of Mrs. Plimsoul and Miss Winter was also greatly admired. The whole was under the musicianly direction of Mr. Richard Winter; and Mr. Ernest Bennett accompanied Miss Huntingford's songs on the pianoforte.

**LOUGHBOROUGH.**—The Amateur Vocal Society, formed in September of last year, and now numbering upwards of seventy voices, gave its first Concert in the Corn Exchange, on Tuesday evening, the 30th March. The programme consisted of part-songs, glees, &c., which were, on the whole, exceedingly well rendered. The conductor was Mr. G. Adcock, to whose energy and perseverance the success of the concert was mainly owing. At the conclusion, Mr. Marshall proposed a vote of thanks to the Society, to which Mr. W. E. White, the President, briefly replied, on behalf of the members.

**LOUTH.**—Haydn's *Oratorio, The Creation*, was given with much success at the Town Hall, on the 8th ult. The vocalists were Miss Anna Hiles, Mr. Alfred Kenningham, and Mr. Pullen, all of whom acquitted themselves to the utmost satisfaction of the audience. The choruses were excellently rendered by the Louth

Choral Society. The Concert was most ably conducted by Mr. G. H. Porter.

**LYDNEY.**—The annual Concert of the Choral Society took place at the National Schools, on Tuesday evening, the 6th ult. The first part of the programme consisted of sacred music, chiefly from the works of Mendelssohn, and included "As the hart pants," (the solos being well sung by Miss Clarke,) "Then shall the righteous," (rendered with much effect by Mr. T. Hunt.) "I waited for the Lord," &c. The second part was miscellaneous. Mr. J. A. Matthews (of Cheltenham) presided at the pianoforte, and Mr. Hooper at the harmonium.

**MAIDSTONE.**—The new Opera, called *The Admiral's Daughter* (composed by Mr. H. F. Henniker), produced at the Corn Exchange, on the 6th ult., has met with a decided success. The principal vocalists were Miss Rose Hersee, Miss Emily Spiller, Miss Louisa Pyne, Mr. Macaulay, Mr. Spard, and Mr. Theodore Distin, from the metropolis; and Messrs. Woollett and West, from Maidstone. There was an excellent orchestra, and a chorus of fifty selected voices. The music was most effectively given; there were several recalls; and at the fall of the curtain the composer was summoned before the audience, and repeatedly bowed his acknowledgments.

**MARTOCK.**—On Thursday evening, the 1st ult., a very successful amateur Concert, interspersed with readings, was given at the School Room, under the presidency of the Rev. E. A. Salmon, the vicar. Mr. Loaring, of Yeovil, presided at the piano. The band, consisting of twelve performers, played two overtures, and the Rev. G. J. Blomfield gave a cornet solo, which was much applauded. Several part songs were sung by a choir of ten vocalists, Miss Way, Mr. Milborne, and Mr. Hays each contributing a solo.

**MONTREAL.**—Mr. Torrington's sacred Concert took place, on the 25th March, in the Wesleyan Church, Great St. James-street. The programme was an excellent one, comprising some of the masterpieces of Haydn, Weber, Mendelssohn, and Rossini. The choruses were well rendered, and Mr. Torrington was more than usually successful in all his organ pieces. The vocal solos, by Mrs. Caldwell, Miss Ladd, Mr. Thurston, and Mr. Miles, were, on the whole, given with much effect, and warmly applauded. The concert was successful beyond anticipation.

**NEWARK.**—The last of the three Concerts in aid of the funds of Newark Hospital was given in the Town Hall, on Monday evening, the 29th March, under the direction of Mr. Reay. The first part of the programme consisted of Mendelssohn's 42nd Psalm, which was followed by a miscellaneous selection. Miss Helena Walker, the principal soprano, was warmly received; and Mr. Iles, who performed an effective solo on the violin, gained a well merited encore. The solo for the euphonium, composed by Mr. Reay, was excellently played by Mr. W. Lilley. The choruses and part-songs were also highly successful, Smart's *Ave Maria* being encored.

**NEWBURY.**—The Amateur Orchestral Union (the members of which gave two Concerts in the Town Hall, on Tuesday and Wednesday, the 13th and 14th ult., in aid of the funds for building a School Chapel at Up Lamborne) is, we believe, the only society of its kind in existence. While other societies are entirely local in their character, this may with all truth be designated, according to cricketing parlance, an "All England" club, since North, South, East, and West, are represented in its ranks: the two celebrated London amateur orchestral societies, the "Wandering Minstrels," and the Civil Service Band, also contributing to its list. It was founded by its present director, the Rev. Dr. Haking, little more than a year ago. Three meetings during the year are held—two concerts on succeeding days at each meeting, and always in aid of some good or charitable object. Although these opportunities of playing together seem few, yet the strictness of the rule of only inviting clever and well experienced amateurs to assist, has proved by its results to entirely meet such an objection. Certainly, the recent reunion has been a great success. All the different instruments were well represented. Mrs. Nassau-Senior had kindly consented to sing, and the programme was such as to attract and please all lovers of really good music in the neighbourhood. The orchestral works performed during the two days of this fourth meeting were Beethoven's "Eroica" symphony, the "Andante con moto," from Mendelssohn's Italian symphony, an "Andante and Rondo alla Tarantella" for violin and orchestra, by Dr. Haking, most admirably performed by Mr. Burnett, and re-demanded; and the following overtures—*Leonora* (Beethoven), *Abrams* and *Der Berggeist* (Spohr), *Athalie* and *Ruy Blas* (Mendelssohn), *Naiads* (Bennett), *Oberon* and *Ruler of the Spirits* (Weber).

**NEWCASTLE-ON-TYNE.**—The *Messiah* (the last *Oratorio* of the season) was performed in the New Town Hall, on Thursday, the 8th ult., by the Sacred Harmonic and Choral Society. The principal vocalists were Miss Annie Penman (soprano), Miss Emmeline Moore (contralto), Mr. Edwin Rowley (bass), and Mr. A. Moulding (tenor). Miss Penman was highly successful in the airs "Rejoice greatly" and "I know that my Redeemer liveth," and Miss Moore displayed a good contralto voice in the solo, "He was despised." Mr. Moulding and Mr. Rowley, who made their first appearance in this town, may also be congratulated on the manner in which they sang the music which fell to their share. The choruses were given with commendable precision; and the band, composed entirely of townsmen, was thoroughly efficient. The orchestra was led by Mr. R. Watson, Mr. F. Helmore conducted, and Mr. John Nicholson presided at the organ.

**NEWTON-LE-WILLOWS.**—On the 6th ult., a Concert was given by the St. Peter's Choral Society, when Spohr's Cantata, *God, Thou art great*, was performed with much effect. Dr. Wesley's Anthem, "Blessed be the God and Father," and Beethoven's "Hallelujah" chorus were also included in the first part. A selection of secular music of a popular character was contained in the second part, all of which was well rendered, and received with marked applause. Mrs. Smith ably officiated as pianist, and Mr. Smith as conductor.

**NORTHAMPTON.**—On Tuesday, the 6th ult., two Recitals were given on the large German organ, in the Town Hall, by Mr. Charles McKorkell. The programme was exceedingly attractive, and the capabilities of the instrument—now enlarged and materially improved—were most ably displayed by Mr. McKorkell to a select and attentive audience.

**NOTTINGHAM.**—The last Subscription Concert this season was given by the Sacred Harmonic Society, on Easter Monday, and proved a great success. Beethoven's *Engels* occupied the first part, and a miscellaneous selection the second. The principal vocalists were Madame Lemmens-Sherrington, Mr. Vernon Rigby and Signor Foli. The second part included several songs, and a trumpet solo by Mr. Harper. Mr. H. W. Hill was the principal violin, and Mr. H. Farmer conducted. On the 3rd ult. a very excellent performance of Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, was given by the choir of the Midland Institution for the Blind. The composer was present, and expressed himself surprised at the efficient manner in which his work was executed. Mr. Barnett, during an interval of rest for the choir, played Beethoven's Sonata in C (Waldstein); and afterwards accompanied the remainder of the Cantata. At the conclusion of the music a vote of thanks to Mr. Barnett, for the pleasure he had afforded, both by his presence and performance, was moved by the Hon. and Rev. C. J. Willoughby, seconded by the Rev. Canon Griffin, and carried unanimously.

**PECKHAM.**—A Concert was given at St. Mary's College, Hanover-park, on Monday, the 12th ult., in aid of the Building Fund of St. Michael's, Nunhead. The vocalists consisted of a young soprano, whose name was not given in the programme (a pupil of Mr. Kingsbury), Miss Adelaide Newton, Mr. Croft, Mr. Denbigh Newton, Mr. Day, and the "St. John's Orpheus Quartette." The room was well attended by an enthusiastic audience, and the encores were very numerous. Two pianoforte solos, well played by Mr. Aguilar, agreeably varied the vocal selection. The fund will be considerably benefited by the concert.

**PENZANCE.**—On Easter Tuesday, a very successful performance of the *Messiah* was given by the Penzance Choral Society, under the conductorship of Mr. J. H. Nunn, A.R.A. The band and chorus numbered about 100 performers, and exhibited a perfect acquaintance with, and appreciation of, the work. The orchestra was led by Mr. W. C. Hemmings, and the principal solo parts were taken by Miss Woodcock, Mrs. Nunn, Mr. Sampson, and Mr. S. White, valuable aid also being afforded by Miss Bickley and Messrs. Ross and Thorne. The audience was large and enthusiastic. Mr. R. White, Jun., presided at the organ.

**RETTFORD.**—On Tuesday evening, the 13th ult., the Retford Choral Society, assisted by Miss Helena Walker, of Liverpool, J. Thorley, Esq., of Clumber, and Mr. W. Lilley, of Newark, bandmaster of the Royal Sherwood Rangers, gave a Concert in the Town Hall. The first part of the programme comprised selections from Handel's *Judas Maccabeus*, and Mendelssohn's "Hear my Prayer," and the second part was made up of miscellaneous secular music. A pianoforte solo by Mr. Reay, and one on the euphonium by Mr. Lilley, were much applauded; and the concert was in every respect highly successful. Mr. Fred. W. Wells occupied his usual post at the pianoforte, and Mr. Appleby presided at the harmonium.

**SEAL.**—The second Amateur Concert was given at the National School Room, on the 8th ult., for the benefit of the Church Choir, under distinguished patronage. The programme was exceedingly well selected. The glees, "Mark the merry elves," and the "Minster Bell," were very nicely given; the choruses were likewise well rendered, and elicited loud applause. Much praise must also be given to Miss Crisp and Miss Dodds for their excellent pianoforte performance. The entertainment was thoroughly successful; and no slight credit is due to Mr. Pillinger, the leader and conductor, for the very successful results of his teaching. Mr. Pillinger presided at the pianoforte, and played the accompaniments to the various songs, &c., in a most efficient manner.

**SEALAND, NEAR CHESTER.**—A new organ, built by Mr. W. H. Prosser (New-street, Vincent-square) for the church of St. Bartholomew, in the parish of Hawarden, Flintshire, was opened by Dr. R. Sloman, on the 31st March. Special services were held on the occasion, at which several clergymen assisted. We regret that we have not space for a full description of the instrument, but we may say that its superior character, workmanship, and great power reflect much credit upon the builder.

**SHEFFIELD.**—The Sheffield Choral Union gave its concluding Oratorio for this season, on Easter Tuesday, in the Music Hall, the band and chorus numbering 150 performers. The principal vocalists were Miss Armitage and Mr. Wilbye Cooper, both of whom sang with much taste and finish. The compositions chosen for this occasion were Mendelssohn's *Hymn of Praise* and Beethoven's *Mount of Olives*. The general performance of these works was exceedingly good, and great praise is due to the members for the energy and precision with which the various choruses were given. Mr. P. Phillips presided at the organ, and Mr. Wm. Stubbs

most ably conducted. The Tonic Sol-fa Choral Society, under the direction of Mr. Hadfield, gave a vocal and instrumental concert, in the Music Hall, on the 12th ult., the principals being Miss Winder, Miss Hargreaves, Mr. Cawton, and Mr. Shirley. Mr. Iles (violin), and Mr. Robinson (trumpet). The glees, by about seventy voices, were, on the whole, well rendered. Mr. Stubbs accompanied, and Mr. Hadfield conducted.

**SOUTH RICHMOND.**—The members of St. Jude's Choral Union gave their second Concert for the present season on Friday, the 16th ult., in St. Jude's Lecture Hall. The programme, selected from the works of Mozart, Mendelssohn, Haydn, Gounod, Bishop, &c., was rendered with much effect, Mozart's "Spem in Deum" being worthy of special mention. Several songs were most successfully given, and a pianoforte solo by a lady, and a clarinet solo by Mr. Zinkart, were much admired. Mr. P. R. MacLagan conducted with care and judgment.

**SOUTH SHIELDS.**—The North Eastern Foundry Glee Club gave a Concert in aid of the funds of the Mechanics' Institute, on Tuesday, the 6th ult. About 120 of the members assisted at the performance. The vocal solos were sustained by Misses Wood, Marshall, Elliott, Reale, and Attey, Messrs. Blyth, Young, Lumby, Turnbull and Robson. Miss Cussans was the solo pianist. The programme contained a choice selection of glees, part-songs, &c., many being entirely new to a Shields audience. The concert was under the direction of Mr. W. Mason, conductor to the Society. A handsome sum was realised towards the funds of the Institution.

**SOUTHWELL.**—An evening Concert was given by the Southwell Choral Society, on the 31st March, in the Assembly Rooms, before a numerous audience. The programme contained an excellent selection of choral music, amongst which may be mentioned a new part-song by Mr. H. S. Irons, which was enthusiastically encored. The concert concluded with the National Anthem. Mr. H. S. Irons, organist of the Collegiate Church, was the conductor.

**STIRLING.**—The Choral Society, numbering 100 members, gave its annual Concert, on Tuesday, the 6th ult., before a large audience. The programme consisted of sacred and secular music. The sacred part contained the Chorale, "To God on high," "Like as the hart," by Novello; "Et resurrexit" and "Incarnatus est" (from the *Twelfth Mass*); "The heavens are telling," and the "Hallelujah Chorus." All the choruses were sung with much precision and care. The second part contained several compositions arranged for two violins, violoncello, and pianoforte; and a pianoforte solo, which was well performed by a lady member. A selection of vocal music was also given, and amongst the most attractive of the part songs and choruses were the "Loadstar," "Sweet and low," the "Nightingale," "Tramp Chorus," &c., all of which were admirably rendered. The Society has now become a permanent institution, and the highest credit is due to its conductor, Mr. Fred. Boos (organist of Trinity Church), for the excellent manner in which he has trained the choir.

**ST. IVES.**—The Philharmonic Society gave a Concert in the Corn Exchange, on the 15th ult., which was well attended, and thoroughly successful. The principal vocalists were Miss Blanche Reeves, Miss Pembroke and Mr. Wallace Wells, all of whom were most warmly received, Meyerbeer's "Shadow Song," by Miss Reeves, and "Come back to me," by Mr. Wells, gaining well-merited encores. Some instrumental pieces, including a well-executed pianoforte solo by Mr. Holloway, were also given during the evening; and the choruses were sung with more than ordinary care and precision. Mr. Holloway conducted with much ability, and Mrs. Holloway presided at the pianoforte.

**SUDBURY.**—The Amateur Musical Society, under the able conductorship of Mr. Orlando Steed, gave a Concert, at the Town Hall, on the 8th ult., with the most marked success. The first part contained an excellent selection from Handel's Oratorio, *Judas Maccabeus*, in which the Rev. E. Alvis and Miss Harridge sang the solo music with the utmost effect. The second part included several vocal solos and some part-songs and madrigals. The singing of the choir throughout the evening gave ample evidence of Mr. Steed's careful training, the choruses in *Judas Maccabeus* being especially worthy of the warmest commendation.

**TOTTENHAM.**—Mr. Lansdowne Cottell and his talented company gave a Concert, on the 10th ult., before an appreciative audience. Messdames Bishop and Alfardi were the principal vocalists, and were highly successful. There was also some very good pianoforte music by the Misses Phillpott and James. Messrs. Fairweather, Wilton, Glave, and Rowland contributed some admirable solos. The evening was quite a successful one.

**ULEY.**—A morning and evening Concert were given at the National School Room, on the 5th ult., in aid of the funds for a new organ at the parish church. Several choral pieces were exceedingly well executed by the Uley choir (which had been carefully trained by Mr. Leach), and amongst the vocal solos we must especially mention "The Kelpie's Bride," by Mrs. Graham, and "Bird of mine," by Miss Somerset. Some instrumental pieces were also most effectively rendered, and the concerts were in every respect a decided success.

**WARWICK.**—A new musical Society has lately been formed, called the "South Warwickshire Harmonic Society," which promises to supply a want long felt by the many lovers of chorus singing in this locality. The music to be studied will be selected from standard and classical works by the best composers, ancient

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and modern. An excellent set of rules has been drawn up; and everything seems to have been done to ensure a satisfactory working of the Institution. The Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., has accepted the office of President, and Signor Rosario Apa has been appointed Conductor. We need scarcely say that we cordially wish the new Society every success.

**WEYBRIDGE.**—Mr. Sangster gave a successful Concert at the Weybridge School Rooms, on the 14th ult. There was an excellent and varied programme, which included a number of choral pieces (all of which were executed with commendable precision), and vocal solos by Miss Trickett, the Rev. H. Spyers, Mr. W. Moir, and Mr. Criddle, which were warmly received by the audience, several being encored. Mr. W. H. Sangster also performed a pianoforte solo with much brilliancy. The concert was well attended.

**WILTON.**—The Concert of the Wilton Choral Society, which was given at the National School Room, was attended by the Premier and a large party from Wilton House, a visit which gave additional interest to the proceedings. The first part, with the exception of the Overture to *Figaro*, was devoted to sacred music, in which Miss Foley, Miss M. Windsor, and Mr. Foreman were highly successful. The second part was miscellaneous, and the concert concluded with "God save the Queen."

**WINDSOR.**—On Thursday, the 8th ult., two Concerts were given in the Theatre Royal, under the direction of Mr. Dyson. The artists were Madame Rudersdorff, Master C. F. Dyson, Miss Marion Severn, Madlle. Marie Crivola, Mr. Dyson, and Mr. Theodore Distin. The programme contained a varied selection of English, Irish, Scotch, and Welsh ballads, interspersed with instrumental solos and duets. Madame Rudersdorff was highly effective in all her solos; Miss Severn was also thoroughly successful; and Madlle. Crivola not only exhibited her powers as a vocalist, but as a violin player, in both of which capacities she was deservedly applauded. Of the instrumental performances, those on the pianoforte by Mr. H. Baumer, were especially worthy of praise. He was encored in Thalberg's variations on "Home, sweet home."

**WORTLEY.**—Mr. Worsley Stanforth gave a miscellaneous Concert, on the 6th ult., in the Music Hall, assisted by Miss Winder, Miss Pattie Hargreaves, Miss Harrison, Mrs. House, Mr. A. Birtles, Mr. W. Yates, Mr. Styrring, Mr. Allison, Mr. Edgington, and Mr. C. H. Johnson, of the Leeds parish church choir. Miss Clara Linley, of Low Ash Hall, was solo pianist, and Mr. J. Whitehead, solo violoncellist. The programme embraced a variety of choice pieces. Miss Winder and Miss Hargreaves sang with much effect, and were well received. Miss Linley's piano playing, and Mr. Whitehead's performance on the violoncello also elicited the warmest applause. Mr. Stanforth ably acted as accompanist.

**YEovil.**—The last of the Musical and Literary Entertainments took place at the Town Hall, on Tuesday evening, the 12th ult., for the exclusive benefit of Mr. Loaring, the energetic conductor. The room was crowded to suffocation; every available space being occupied. The overtures to *Masaniello* and *La Dame Blanche*, and a selection from the opera of *Norma* were played with great precision by an orchestra of fifteen performers. There were also several vocal solos, all of which were highly successful. The readers were Dr. Aldridge, Mr. Barfoot, and Mr. C. Thomas. At the close the chairman, E. Raymond, Esq., in an excellent speech, proposed votes of thanks to the performers, and to Mr. Loaring, in particular, who responded.

**ORGAN APPOINTMENTS.**—Mr. W. Frank Naish to the Parish Church, Banbury.—Mr. Edmund Rogers to Holy Trinity Church, Windsor.—Mr. J. H. Macfarlane, Fellow of the College of Organists, to St. James's Church, Bath.—Mr. John Crapps, Organist and Choirmaster, to St. Andrew's, Waterloo-street, Brighton.—Mr. W. C. Lock, Organist and Choirmaster, to St. Saviour's Church, Falkner-square, Liverpool.—Mr. Henry A. Jordison to the Parish Church, Yarm, Yorkshire.—Mr. Thomas Sangar, Organist and Choirmaster, to Gosforth Church.—Mr. J. E. W. Bolton, Assistant Organist of Christ Church, Clapham, to St. Columba, Haggerstone.—Mr. A. Whitaker, Organist and Choirmaster, to St. Augustine's, Bristol.—Mr. H. F. Dickenson, to Spittlegate Church, Grantham, Lincolnshire.—Mr. Cecil Rodway, to St. Michael and All Angels, Bishopston, near Bristol.—Mr. A. W. Marchant, to St. Matthias, Kensington.

**CHOIR APPOINTMENTS.**—Mr. R. H. Hodgson, tenor, Harrogate, to Lichfield Cathedral.—Mr. J. Hansen Thorn, bass, to St. Philip's, Earl's-court, Kensington.—Mr. Alfred Peirson, tenor, to the Choir of St. Luke's Church, Berwick-street.—Mr. John Large, alto, of Magdalen College, Oxford, has been appointed Gentleman of H.M. Royal Chapel, St. George's, Windsor.

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